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8 RUE CLÉMENT-MAROT, CHAMPS-ÉLYSÉES,  
PARIS, February 16, 1906.

Une œuvre n'a de valeur que dans son encadrement; et l'encadrement de toute œuvre c'est son époque.—RENAN.

WHY NOT CREATE AN OPERA TROUPE OF PARIS STUDENTS?

THAT is to say: Let an American of enterprise, insight and tact come over here, select from the different vocal schools soloists, men and women, who are supposed to be ready for career début; let him organize them into a troupe, pay them regular salaries, and take them over to America as an exposition of what American students are doing here that could not be done at home.

Ask any of the teachers here, "Can you teach pupils to swim?" they say, "Oh, anywhere over the river!"

They teach every language, every school of repertory, every style, every power, oratorio, concert, song, acting, costuming, diction, self-possession—except make-up and trunk packing there is nothing they do not teach to prepare for stage, platform, and salon.

Those who are "ready" then must have command of all the wherewith to follow as a manager may demand, and if prepared to shine as single stars, why not shine in a cluster?

Several purposes might thus be served, and much light be shed upon a problem that is perplexing the minds of philosophers, musicians, teachers in four nations, and parents, namely:

"Is this thing a success as it is, or is it a failure?"

Thus would be utilized simultaneously a mass of ripe talent, instead of allowing it to drift bit by bit into chance spheres of activity, more frequently than not, never to be again heard of.

Every day we hear of girls who were "ready" for grand opera singing in dance halls, choruses, and café concerts, or worse. If less reckless they are fretting the life out of some good man, or spoiling a possible home with their repinings.

"If I only had had the chance!"

This would give them all the chance they wanted and save many of them from more disastrous methods of discovery. It would stop all this empty excuse-making as to the meanness of managers, the jealousy of comrades, and the injustice of caste-ing as preventing success. It would show Americans just where their relatives stood, and it would show teachers just what they had been doing and what they had not, and whether or not they were mistaken in their beliefs and methods. It would be an object lesson of the most convincing kind and would help to drop the useless out of the ranks.

Place a lot of these damsels before an all-seeing and free-speaking American criticism, and they will soon find out where they stand and what they are good for.

As compatriots, daughters and relatives, they will have welcome, encouragement, support and unlimited opportunity. As people who are capable of interpreting rôles, of singing into people's hearts, and of sustaining dramatic illusion, they will be met by connoisseurs who know what they are talking about and are not afraid of saying it.

The chaff will be winnowed from the wheat in short order, and many girls will return to their right minds and their "dear Toms" at once instead of hanging around in studios, agencies and suspense for two or three years.

On the other hand, for the girl who is really fit to please people, to appeal to human nature and do justice to her work, never was such a chance given. She will be taught, directed, corrected, guided, helped, paid, loved, and queened. Her fortune is made; and she is serving probation to a big engagement at the close of the season, for she is just what the impresarios of two hemispheres are looking for.

Meantime she will be gaining a practical knowledge of stage business and of the science of her profession that years of studio practice could not give her.

Where is the money to come from?

No need of suggesting to an American how things may be done when an idea is in question.

The strongest backing of an enterprise is interest. One of the most vital subjects in America to-day is:

"What on earth are our girls doing over there?"

Imagine announcing to Mr. Brown, Mrs. Jones and Miss Robinson that Mary, Kate and Alice were coming over in a real live company, to act in real operas, and to be heard and seen by everybody, themselves included! Think of the girls who want to decide what to do, think of the teachers who want to see what is being done, think of the boys who want to see and hear a lot of nice fresh young girls instead of a lot of people who have long ago lost their sweetness in search, anxiety and disappointment! It would make comedy instead of tragedy out of failure, perhaps.

Curiosity and interest alone would make a sweeping success of the enterprise, for one year at least; and who knows but what the five-legged calf of this season might be a golden calf for the next!

Then what a chance for the home teachers! If convinced that this foreign education was all a humbug, as judged by results, let them organize a home company in opposition. Just see what an amount of waste force would be set in motion. See the complex stirring of the waters. And see the good that might be done.

Would the girls go?

Just come over and ask them!

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PARIS.

Although not national, as was intended, the funeral of M. Ambroise Thomas was deeply impressive. A savor of the honest sincerity of the good man's life seemed to permeate the ceremony of grief, which is often but an order of fête.

Between military and academic honors it lost the family character, while having the distinctions belonging to a private artistic life. The relinquishment of national participation has not to be explained further than by a tacit understanding of the confused condition of politics at the moment, owing to which the right man was not, in the right place at the right time—cause enough for worse disaster.

Perhaps it was just as well. The dense mass of sorrowing people that lined the way between the Conservatoire and La Trinité bespoke spontaneous enthusiasm without claque; the best testimony to the work.

The parting discourse at the Conservatoire was made by M. Bourgault-Ducoudray, professor of musical history in the school, and one of the dearest personal friends of the dead director. At the cemetery of Montmartre others more or less eloquent, all touching, were made on the part of the Institute, the Beaux-Arts, Metz, his native town, the older students of the Conservatoire, the Opéra and Opéra Comique, and the Society of Authors and Composers of Music. Those of MM. Roujon, Massenet and Dubois were particularly effective.

At the church M. Taffanel had charge of the orchestral music. M. Guilmant, who had the misfortune to sprain his ankle the week before, gave his organ in charge of M. Ch. Widor. A Requiem, Agnus Dei and Pie Jesu by Thomas, the funeral march of the Heroic Symphony, excerpts from Mozart's Requiem Mass, fragments of Mendelssohn's Symphonie Romaine, and a vocal Libera and De Profundis were of the music. The band of the Garde Républicaine played in the cortège.

Among the pall bearers were the Minister of Public Instruction, president of the Beaux-Arts, a delegate from Metz, MM. Massenet, Carvalho, and Dubois. Among the couronnes was one from Christine Nilsson. M. Faure was one of the singers at the church. The beautiful Trinity was draped in black; the entire upper balcony was given over to the students of the Conservatoire. The organ loft was completely packed with friends of the two masters, Widor and Guilmant, united. The number of American organ students was remarkable at this special French ceremony, and Mr. and Mrs. Eddy and Miss Ettinger were among the foreign attendants.

A coincidence was the death of Mme. Henry Sainte-Foy, an artist who played in la Double Echelle, M. Thomas' first opera, and who died at Barbizon, France, during the progress of the funeral.

It is calculated that the works of the composer of Mignon have had 2,862 representations, of which Mignon had 1,084. He had some seventeen collaborators. There is talk of a monument, in the erection of which the Opéra will have a large share. Indeed, it has been arranged since before Melba's departure for America that Hamlet should be given with her *Ophelia* in May. The proceeds of the representation will be devoted to this purpose.

The future of the Conservatoire is still a matter of warm discussion and futile conjecture. It is useless giving the various theories and propositions until something definite has been decided upon. The desire for more of the *belles lettres* in the institution is the most marked feature of "reform."

The name of Gustave Larroumet, of the Sorbonne, whose progressive eloquence has stirred up musical interest in the dry scientific bones of that college, comes to the front with those of Massenet and Dubois.

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An important move in the direction of sacred music has taken place in the transference of the Niedermeyer School

of Classic and Sacred Music, of which M. Gustave Lefèvre is director, from the Batignolles quarter to the Parc des Princes, Bois de Boulogne.

This school has educated and placed over 500 organists and maitres de chapelle since its foundation. The education is of the most fundamental and thorough character, many of the most important organists of the city, who have been its pupils, being teachers of the various branches. A beautiful new organ has been installed, and the best hygienic as well as artistic means are provided for the education of those who come to the city expressly for that purpose.

An interesting series of violoncello concerts has been recently given in Paris. The literature of three distinct periods was illustrated, classic, romantic, and modern. Among the interesting works of the first were a Haydn concerto and concerto by Romberg; of the second, a Beethoven sonata in A major, a Schumann concerto, a morceau by Selvais, and an adagio and bolero by Franchomme. The modern works embraced a concerto by Lalo, andante of A minor concerto by Goltermann, gavot, by Popper, La Source by Davidoff, Kol Nidrei, Max Bruch; Aïra Haskys, Piatti; a Saint-Saëns concerto, and a sonata by Bertheau.

This last, a composer and player of great brilliancy, was, it seems, the creator of the violoncello school in France, 1700-1772. Cupin, the two Jansons and Dupont were among his pupils. This sonata was arranged with piano accompaniment by M. Jules Delsart, the present professor of violoncello at the Conservatoire. A monk it was, by the way, who created the modern violoncello, reducing the six strings of the viola de gamba to four.

M. Abbiate, the organizer of this interesting series, is a passionate devotee of this most effective of stringed instruments.

M. J. Holiman has played at a successful concert devoted to the Austro-Hungarian school in Monte Carlo.

A Tchèque quartet has just arrived in town and will show next week what it can do.

M. d'Harcourt's orchestra brought suit against the director for damages, the result of closing his concert season on signs of insubordination. They were not sustained by the courts, and M. d'Harcourt is pleased that his action has been vindicated. It turns out after all that there was a "woman in the case," as the late rehearsal which produced all the trouble was caused by the tardy appearance of the lady singer. She probably attempted to reach the hall by omnibus, in which case she should have started the day before.

M. Robert Newman did a good thing for music when he planned for three appearances of M. Lamoureux and his splendid orchestra in London. The best wishes of Paris go with him.

The new Ministre des Beaux-Arts has been unearthing many little rules and regulations which were not being observed as strictly as they should have been. Among them one that girls under a certain age were "children," and as such prohibited from dancing in the Opéra ballet after 10 o'clock. He has stopped it, but not the talk over it.

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HOMÉ.

M. Santiago Riera, the young Paris pianist, who went over last year to see what America was like, divides the people there into two classes, the very, very charming and the very, very rough. The haste of the latter is "terrifying." He was amazed at the art conditions and the way in which modern progress is working marvels with refining developments, such as the Old World has no conception of.

On his return M. Riera was appointed court pianist to the Queen of Roumania, Carmen Sylva, and pianist in the royal conservatoire.

This interesting royal lady, poet, painter and thinker, is also an enthusiastic musician. She plays the organ extremely well, and sings charmingly. Her "5 o'clocks" are charming musical entertainments, being held in a regular amphitheatre concert hall in the palace, where a superb Steinway piano is the "Queen's favorite."

A most delightful conversationalist, Carmen Sylva shows how a woman may be intelligent, accomplished, independent and original in thought, and yet remain gentle, sympathetic and refined.

Mme. Marchesi's annual concert class audition takes place this week, and the concert of the opera class one week later.

The Eddys gave their last reception this week. It was a brilliant affair. Miss Ettinger again delighted all with her singing of an air with Marchesi cadenzas. Madame was present and approved of her pupil.

The Mustel organ has been a delightful feature of these musicals. M. Georges MacMaster played several fine compositions upon it. This talented musician is composer, director of an excellent school which bears his name, and organist of the Church of St. Ambroise.

In the Marchesi operatic class Mrs. Torriani-Hutchinson is to sing the last Faust scene in costume with operatic artists and orchestra, M. Maugin, of the Opéra, conducting.

Mrs. Curren, of St. Louis, is one of those to sing in the

concert class. This lady announces that there are six of her St. Louis friends coming to Paris to study next season!! (Remember what the Passy lady said.)

M. Jean Jacques Mathias, the ambitious first violin of the Colonne concerts, has found time, in addition to his arduous duties as orchestra artist, teacher, and writer of pretty morceaux as well, to organize an excellent concert series in Auteuil, Paris, where he lives. The young man is certainly forging ahead toward a first-class rank among the musicians.

Wildest enthusiasm in the "Bayreuth du Midi," Monte Carlo, over the representation of Otello by Tamagno and Mme. Emma Eames. They say that those who have heard Verdi's work without the robust tenor have not heard it at all. Words cannot describe the warlike trumpets of the opening, the savage growlings of the latter part, and the whole gamut of melancholy, jealousy, fury, and reflection, that in fact are necessary to lift this drama above the common newspaper tragedy of the day.

It is also said that a more ideal *Desdemona* than beautiful Emma Eames beside this terrifying volcano it is impossible to imagine. Choice of artists was never better made. Pure, sweet, gentle, fragile, harmonious, as one paper remarks, it was the dove in the clutches of the tiger. The singer's voice was found greatly beautified, warmed, vivified and developed in every way. The Ave Maria and l'Air du Saule were especially effective. She was enthusiastically applauded and received ovations and flowers to no end.

The prima donna returns to Paris in March to perfect herself in *Gisella* of César Franck, which is to be her next creation at Monte Carlo. Congratulations.

Two interesting weddings are announced in Paris, those of the daughter of M. Ed. Colonne, the chef d'orchestre, and of the granddaughter of Talma, the great tragedian.

#### POUR LES FRANÇAIS.

##### LE SENS MUSICAL À PARIS.

Il est impossible de faire bien comprendre à des étrangers le sérieux du sentiment musical à Paris, c'est chaque jour comme une nouvelle révélation.

Dans son sincère et profond amour pour les maîtres austères de la musique ancienne, le Parisien fait songer à un papillon qui aurait revêtu une armure de fer.

On s'attend en venant ici au mirage des dessous, et à l'opéra bouffe, et on trouve les Français prosternés aux pieds de Bach et de Beethoven!

Vous allez à l'Opéra-Comique, et vous voyez un public rare faire un accueil tiède aux fusées brillantes de la musique sensuelle. Vous allez à une salle de concert, dans une rue écartée d'un quartier lointain, et vous trouvez une salle bondée du haut en bas, des rappels de rideau, des applaudissements frénétiques, une véritable ovation faite aux Chanteurs de Saint-Gervais, par exemple, dont la spécialité est la cantate de Bach!

Et ce n'est ni mode nouvelle, ni affectation, ni déperissement de la musique française. On vous regarde avec de grands yeux, si vous demandez quand et par qui le mouvement a été lancé. Il en est de cela ici comme de notre patriotisme chez nous. C'est une réelle et sincère émotion artistique qui repose sur la vérité musicale simple et nue; c'est l'aboutissement de plusieurs générations d'idées artistiques.

C'est là une révélation de la complexité du caractère gaulois, que ne soupçonnent pas les observateurs superficiels.

A supposer même que ce sens artistique soit le résultat d'une éducation soignée, l'idée de cette éducation doit avoir sa source dans le tempérament national. Cela s'unit à la naïveté, à la mondanité, et à la passion concentrée de la race—c'est un sujet d'étude pour le philosophe.

Ce qui prouve que ces goûts artistiques sont sérieux, ce

sont les sacrifices faits dans toutes les branches de l'art par ses fidèles, et leurs joies qui s'arrêtent aux résultats. C'est le sentiment de Palissy pour sa roterie, de Froebel pour ses *Kindergärten*, d'Horace Mann pour l'enseignement public.

On ne donne point, on ne reçoit point de flatterie. On ne pense pas à l'argent, mais à l'œuvre. On ne cherche pas la gloire, mais l'élan que donne des résultats pleins de glorieux. Quelques uns sont riches peut-être parce qu'ils sont nés tels, ou que leurs ouvrages ont été recherchés. Tous ne sont pas riches, parce que le succès dépend d'un ensemble de circonstances où le mérite ne compte que pour un seul élément.

Le renvoi de tout sujet qui n'est pas spécialement doué, de terribles épreuves où les présents ni la flatterie ne peuvent rien, un étroit attachement à l'esprit du maître, comme à un modèle, et par-dessus tout, le séjour prolongé chez soi, la mise à profit de l'entourage, de ses compatriotes, l'absence de l'instinct errant et nomade qui revête un naturel imparfait, curieux, superficiel et pauvre—voilà ce qui a contribué à développer cet instinct idéal, cette individualité, ce puissant modèle d'art, auprès duquel les grands musiciens de tous les pays sont obligés de venir se ranger pour établir leur propre réputation.

A la louange des organistes, il faut dire qu'une grande partie de cet honneur leur revient: L'orgue est l'instrument qui tient le mieux enchaînés, les natures matérielles et les spirituelles; et il en est bien ainsi avec Bach, le maître qui en a le mieux révélé toutes les ressources.

Parmi les maîtres en ce genre, il faut nommer Lemmens, qui fut le maître à la fois de Widor et de Guilman; César Franck, professeur de Gabriel Pierné; Chauvet, l'ancien organiste estimé de la Trinité; Dubois, Widor, Guilman, Saint-Saëns, Gigout, Dallery, Rousseau, Pierné, Salomé, de la Tombelle, et le jeune Ch. Bordes de St. Gervais, un des plus fervents parmi ces apôtres.

A suivre.

FANNIE EDGAR THOMAS.

#### Leopold Godowsky.

THOUGH still a young man, Leopold Godowsky must be ranked as one of the really few great living pianists. He was born in Wilna, Russian Poland, February 13, 1870. His father was a practicing physician, and fell a victim to the cholera during the epidemic of 1871, leaving his family in straitened circumstances. Godowsky showed great talent at a very early age, but his mother not being able to provide for the desired education, he was placed under the guardianship of a family friend, an excellent violinist, from whom he received his first musical instruction. At the early age of seven he composed piano pieces, in some of which he evidenced great promise for the future. His début as a pianist was made in 1879, and with such success that a concert tour was made through Poland and partly through Prussia, which proved successful in every way. After this Godowsky was sent to the Royal Conservatory at Berlin, where he remained until 1884. He then again concertized, but his ambition was to study with that greatest of French masters, Saint-Saëns. After much difficulty he gained an audience with Saint-Saëns, who was so impressed with the young pianist that he at once accepted him as his pupil. Godowsky studied with him for three years, until 1890, since which time he has gained a reputation both in Europe and America.

He is now arranging a series of recitals throughout the country, which will include the larger cities, and prove an excellent opportunity to further judge the versatility of this master of the keyboard. His repertoire is enormous, including nearly everything of importance in piano literature. He quite recently accomplished a feat worthy of a Rubinstein in his prime, by giving a series of piano recitals in which he played no fewer than seventy-six separate compositions, which included a number of the greatest

and most difficult works known to pianists. The following were some of the programs played by Godowsky:

#### PROGRAMS.

- |  |                    |
|--|--------------------|
| Sonata, op. 81, E flat.....  | Beethoven          |
| Les Adieux—L'Absence—Le Retour.....  | Schumann           |
| Carnival, op. 9.....   | Schumann           |
| Prélude, Pierrot, Arlequin, Valse Noble Eusebius, Florestan, Coquette, Réplique, Papillon, A. S. C. H. A. (Lettres Dansantes), Chiarina, Chopin, Estrella, Reconnaissance, Pantalon et Colombine, Valse Allemande, Paganini, Aveu, Promenade, Pausa, Marche des Davids-Bundler Contre les Philistines..... | Schumann           |
| Polonaise fantaisie, A flat.....   | Chopin             |
| Fourth Scherzo, E major.....   | Chopin             |
| Variations on a theme by Paganini, Book 2.....   | Brahms             |
| Fairy Tale, A minor.....   | Godowsky           |
| Moto Perpetuo, F major.....  | Godowsky           |
| Polonaise, C major.....  | Godowsky           |
| Concert Paraphrase on Strauss' Valse, Geschichten aus dem Wiener Wald (Stories from the Vienna Woods).....   | Schuetz            |
| Islamey, Oriental Fantasia.....  | Balakireff         |
| Tarentelle, Venezia e Napoli.....  | Liszt              |
| Thirty-two Variations, C minor.....  | Beethoven          |
| Fantasia, op. 17, C major.....   | Schumann           |
| In three movements.....  | Schubert           |
| Ave Maria, transcription by Liszt.....   | Schubert           |
| Marche Militaire, arrangement by Tausig.....   | Chopin             |
| Sonata, op. 23, B flat minor.....  | Chopin             |
| Une Nuit à Lisbonne.....   | Saint-Saëns        |
| Souvenir d'Italie.....   | Saint-Saëns        |
| Ballade, G minor, on a Norwegian theme.....  | Edward Grieg       |
| Rosen aus dem Süden.....   | Strauss-Schuetz    |
| Two legends—   |                    |
| St. François d'Assise.....   | Liszt              |
| La Predication des Oliviers.....   | Liszt              |
| St. Paul Marchant sur les Flots.....   | Liszt              |
| Spanish Rhapsody, Folles d'Espagne—Jota Aragonesa.....   | Liszt              |
| Twelve symphonic études.....   | Schumann           |
| Two études, op. 25, Nos. 2 and 3.....  | Chopin             |
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| Arranged for the left hand by Leopold Godowsky.....  | Chopin             |
| Valse, op. 64, No. 1.....  | Chopin             |
| Arranged in double notes by Moritz Rosenthal.....  | Chopin             |
| Sonata, op. 58, B minor.....   | Chopin             |
| Allegro maestoso.....  | Chopin             |
| Scherzo.....   | Chopin             |
| Largo.....   | Chopin             |
| Finale, Presto non tanto.....  | Chopin             |
| Barcarolle, in G.....  | Moszkowski         |
| Elfenpfeil.....  | Carl Heyman        |
| Overture, Tannhäuser.....  | Wagner-Liszt       |
| Prelude and fugue, A minor.....  | Bach-Liszt         |
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| Nocturne.....  | Brassis            |
| Liedes, from Tristan und Isolde.....   | Wagner-Liszt       |
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| Pesther Carnival.....  | Liszt              |
| Sonata, op. 3.....   | Beethoven          |
| Sonata, G minor, op. 25.....   | Schumann           |
| Du bist die ruh.....   | Schubert-Liszt     |
| Auf dem Wasser zu Singen.....  | Schubert-Liszt     |
| Etudes (selected).....   | Chopin             |
| Scherzo, B minor, op. 20.....  | Chopin             |
| Impromptu, G flat.....   | Chopin             |
| Polonaise, F sharp minor, op. 44.....  | Chopin             |
| Twelfth Rhapsodie.....   | Liszt              |
| Kreisleriana (eight fantasias).....  | Schumann           |
| Serenade, G minor.....   | Rubinstein         |
| Barcarolle, in G.....  | Rubinstein         |
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| Concert arrangement by Leopold Godowsky.....   | Chopin             |
| Ballade, A flat.....   | Chopin             |
| Scherzo, C sharp minor.....  | Chopin             |
| Polonaise, op. 53, A flat.....   | Chopin             |

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Polonaise, E major.....	.....	.....

As a composer Godowsky is rapidly earning a name for himself. His compositions appeal to the cultured musician rather than to an ordinary public, and show great originality, inventive power and imagination. Like most of the great pianists of the past, he will undoubtedly become more known as a composer as years pass on. He has written in all about 100 compositions, and has also made a concert arrangement of the Chopin rondo, opus 16, which is very effective. He has still in manuscript left hand arrangements of twelve Chopin studies, which have already attracted widespread attention by the artists who have seen them, especially Friedheim, Joseffy and Paderewski, who expressed the greatest enthusiasm. Aside from their great musical value, these studies, when published, will undoubtedly be looked upon as among the most difficult compositions written for the piano.

The success of Leopold Godowsky can best be judged by notices which have invariably appeared in the press wherever he has played:

His interpretation of the allegro scherzando and presto movements from Saint-Saëns' concerto in G minor was a thing to be remembered. Mr. Godowsky was recalled after both the concerto and the overture to Tannhäuser, which he played later in the evening, and presented with two wreaths.—*Herald, New York.*

His piano playing is simply marvelous, his repertoire is extensive, and his easy and unassuming manner is truly delightful.—*Philadelphia Press.*

Godowsky substituted for the E major polonaise (Liszt) the full Tannhäuser overture, and when he finished the orchestra, the audience, and everybody within earshot gave him an ovation. One did not have to know much about music to feel what Godowsky felt when he played the greatest overture in all the realm of modern music.—*Globe-Democrat, St. Louis.*

Never before has any artist given such an excellent variety of works and so masterly as Godowsky.—*Bulletin, Philadelphia.*

The press declare him the greatest artist that ever visited America.—*Musical Times, Chicago.*

If Leopold Godowsky wore his hair as long he would be as great a pianist as Paderewski. In fact, he might compare fa-

vorably with it an inch shorter. When Chopin composed Andante Spianato and Polonaise, op. 22, and Liszt his Spanish Rhapsodie, they must have trusted in God to make a Godowsky. It is only when a Rubinstein, a Paderewski or a Godowsky plays that a Chopin, a Schubert or a Liszt is revealed. A century may gap between the composer and a player, but it will not separate them. Chopin and Liszt lived again last night in Godowsky. They passed away only when the last sound of melody ceased and the little Russian was bowing his farewell to a clamoring audience.—*Toledo Blade.*

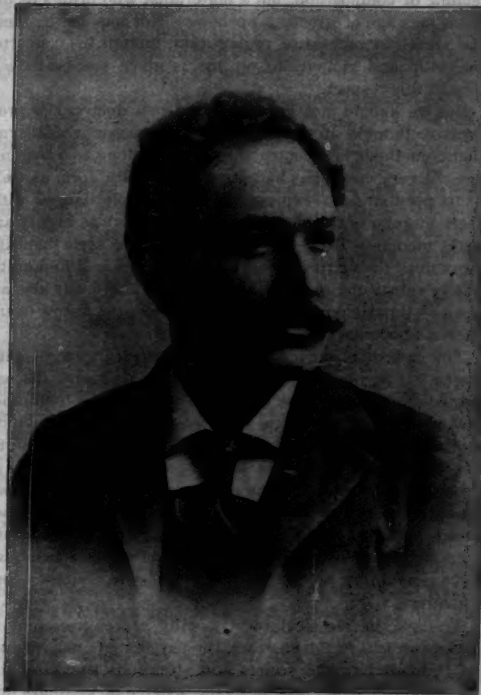
This wonderful Russian pianist is a marvel to all who hear him.—*Quebec Chronicle.*

Of his playing, nothing can be said against it, for it was as perfectly rendered as man could possibly bring forth. The cleverness and accuracy of his interpretation gave the most marked evidence of his skill. He received many encores.—*Telegraph, Quebec.*

Mr. Godowsky's mastery of all pianistic means of expression is equaled by very few living men. He is a born virtuoso, possessing the distinctive faculty of execution to a phenomenal degree.—*Pittsburgh Dispatch.*

Mr. Godowsky undoubtedly ranks among the leading pianists of this age.—*Musical Courier.*

He played two selections from Wagner, the love scene from Tristan and Isolde, and Tannhäuser, overture. The first piece



LEOPOLD GODOWSKY.

was rendered with the poetry of expression and daintiness of execution that cannot be surpassed by any other living artist, and in the tremendously heavy Wagner except he imparted a force the more phenomenal in consideration of the petite physique of the performer. Long and unbroken ovations of applause were the merited reward by the enthusiastic listeners.—*Leader, Pittsburgh.*

The program was one of rare beauty and marvelous in its variety and range. For all such a list called for the highest resources in the performer, every number was given with a taste, spirit and finish that further marked this young artist as one of the most thorough, intelligent and expressive that Philadelphia has yet heard.—*Times, Philadelphia.*

Godowsky is a wonder. His playing was that of a pianist of the very first rank; of one of the great pianists of the day. If

had all the attributes of superlative distinction, technical, physical, emotional and intellectual, and it was invariably satisfying, illuminative, enjoyable and convincing.—*North American, Philadelphia.*

Seldom has there been enjoyed here so brilliant a display of difficult execution, so remarkable an example of picturesque movement and dexterity.—*Bulletin, Philadelphia.*

Godowsky's arrangements of the Chopin études were revelations.—*Presto, Chicago.*

The feature of the evening's performance—in fact the strongest attraction of the entire convention—was the delightful performance of Mr. Leopold Godowsky, the famous Russian pianist, who rendered an elaborate program chosen from the classical writers, his playing being characterized by wonderful delicacy and intellectual readings of the masters interpreted. His technic was marvelous, the most complicated passages being given with perfect ease and abandon. The artist is a tone colorist of the first rank.—*American Art Journal.*

The pianist, Mr. Leopold Godowsky, is a magnificent artist, and our musicians are free to say that he is one of the best, if not the very best, ever heard in our city.—*Palladium, Richmond, Ind.*

Mr. Godowsky possesses remarkable powers as a pianist. Some of his technical feats were amazing in their perfection and clearness, when accomplished at a tempo that was appalling in its velocity.—*American Art Journal.*

It is hard to add any more praise of the wonderful performances of this master of the piano than we have already accorded him. With such unassuming ease, delicacy of touch and remarkable technic, he played for more than two hours almost continuously selections of the most difficult classic music as only a master can, while the large audience sat enrapt by the charm his art afforded them. The three selections of his own composition show him to be a great composer as well as a brilliant pianist.—*Press, Philadelphia.*

His command of the keyboard seems to be absolute, and to it he unites an exceptional lucidity of intelligence and an invariably appreciative responsiveness of feeling. His phrasing is always clear, always suggestive and nearly always convincing, while his manner is devoid of affectation and his expression of emotion quite free from the mawkish sentimentality which is the bane of the modern school, and for which Paderewski is in a great measure responsible.—*North American, Philadelphia.*

Godowsky is a marvel, and it was evident that to the audience on Thursday he came in the character of a revelation.—*Chicago News Letter.*

Godowsky is an artist in every sense of the word, and his admirable execution proved him a master of the instrument. His touch is like velvet and his rendition of the masterpieces was done with ease and skill.—*Sentinel, Indianapolis, Ind.*

Mr. Godowsky is a master of technic, and such fingering and precision have never been heard here before.—*Blade, Toledo, Ohio.*

The few music lovers that heard him here the other night at the Masonic Temple declared unanimously that this was genius in the widest sense of the word.

The Paganini variations, an interesting composition, had the charm of newness, besides being superbly played. The Fairy Tale and polonaise are well worth being added to any artist's repertoire. The Chopin numbers could not have been played more exquisitely and daintily by Pachmann himself, the great Chopin exponent; they were veritable gems. Godowsky's touch is like velvet.

What is most striking about his marvelous technic, however, is his wonderful legato. Note glides into note, forming a string of pearls, another and another, while octaves and chords flash between with the brilliancy of so many diamond clasps, combining all in one dazzling masterpiece.—*New York Music and Dramatic News.*

He exhibits great technical ability and a wealth of expression. His perfect touch and absolute confidence in himself as master of the piano leave nothing unsatisfied that musical taste requires.

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Godowsky is certainly a great master, and the musicians and critics have unanimously pronounced him the equal and in many qualities the superior of Paderewski.—*Herald, Philadelphia.*

## MENDELSSOHN.

It was, however, in the musical contents, not in the form, of his compositions that Mendelssohn manifested a non-progressive tendency, which seemed in strange contrast to the musical tenets of those impatient revolutionists, Berlioz, Chopin, Schumann, Liszt and Wagner. Even this remark must, however, be qualified; because Mendelssohn's fairy-world music is essentially romantic, and fifty years ago was quite novel in effect. This style includes considerable of the youthful *Midsummer Night's Dream* music, *Fingal's Cave*, portion of the *A major* and the *A minor* symphonies, and that charmingly unique song, *Hopes and Fears*.

ROBINSTEIN.

An *adagio* precedes the final *allegro*. This is principally an exposition of the bright, determinate *rondo* theme, and is almost as original in its form as in its melodic charm. The work as a whole may be open to the charge of redundancy, but that is a venial fault in view of the fact that nowhere does the music limp or stutter, or fall into forcible measures. It has the irresistible sweep of imagination and the impelling force of youthful genius.

**BRAHMS.**

Next in order is Brahms' C minor symphony, op. 68. This it was which inspired von Bülow's epigrammatic remark, "At last we have a tenth symphony!" Let us look at it closely. After a brief introduction the main allegro follows. Its plan is this: Principal subject in C minor of the usual length; second subject in the relative major (a dual theme) of proportionate dimensions. Conclusion also in E flat, a little shorter than the previous themes. Development of leading motives, about the same in proportion as the first division. In the third division the three regular themes recur in C minor and C major, exactly according

Critics have observed that certain classic composers concerned themselves more about form than about expression, shape and structure being considered of more consequence than the material of which the music was composed. The general truth of the statement may be accepted, for the very outlines of the classical form exclude certain ideal fancies and emotional experiences. What the classic form best expresses is the aspirations which called this particular form into existence. Therefore when we hear such a work as the great G minor symphony by Mozart, or the Pathetic sonata by Beethoven, we are unconsciously led by the form in which they are embodied to call up a certain train of thought more or less at variance with what the com-

SAINT-SAËNS.

Soon as the weirdness of this spectral scene has been sufficiently set forth the chanticleer pipes his shrill solo and the carnival is over—reminding one of what Tschai-kowsky said: "Saint-Saëns always knows when to end." This is equivalent to the remark that he is an adroit judge of the requirements of form in music. (Had Schubert possessed this secret he would have ranked next to Beethoven.) Among the cyclical forms of Saint-Saëns I would particularly mention the piano concerto, op. 22, and his great violin concerto in B minor, op. 61.

Dvorák.

GRING.

Colonel Ingersoll has said that a "long poem is impossible," and the Norwegian tone poet evidently cherishes a

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similar sentiment in regard to music. He has composed several volumes of short lyric pieces, humoresques, poetic fancies, and characteristic sketches of Norwegian life. Nearly all of these fugitive works are embodied in short, symmetrical forms, frequently epigrammatic in style. They are nearly all mosaics rather than arabesques; indeed there is but little flowery ornamentation.

His music is distinctly Northern in its tone color; even in the brightest sunshine effects we feel the inciting influence of eternal snowbanks and glistening ice fields. And then the composer has a bold, rugged method of harmonization all his own.

Certain critics have complained that Grieg "repeats himself," and I for one am glad that he does, for it is a sure sign of individuality. Mozart and Beethoven repeated themselves, so did Chopin and Schumann, and there is scarcely a page of Wagner's music that is not impressed with the private seal R. W.

Whoever has a style of his own is necessarily idiomatic. But I find much variety in the music of Grieg. The symphonic pieces, op. 14, especially the exquisite No. 1, are altogether different from the Poetic Tone Pictures and the Norwegian Bridal Procession. And the Holberg Suite is certainly in strong contrast to the Peer Gynt music.

One of the most remarkable of his large forms is the concert overture *In Autumn*, op. 11. Musical sounds could not be made more suggestive of the changes of that anomalous season when nature's productive energies seem to pass from earth to the upper elements. We hear the harsh and boisterous wind heralding the approach of winter, while perishing leaves and flowers softly chant the dirge of summer.

The music is thoroughly characteristic and legitimate; genial and melodic inventiveness, strong and bold in harmonic coloration, spontaneous in conception and development, consistent in form, and significant in its uniformity of expression.

Those who are fond of writing descriptive programs for their patrons (and in certain localities this is an excellent idea) may be interested in knowing that Grieg has composed a characteristic song for contralto, *Autumn Storms*, on the same motive, and this might precede the overture. The composer has written an effective four-hand arrangement of the latter which is published in Peters' Catalogue, No. 2,430.

TCHAIKOWSKY.

When this composer died I had a belief that the world lost its greatest creative artist. That belief was, however, founded upon rather scant auricular testimony, and it is not my wont to judge solely in this manner. The question is too serious to be answered without due consideration. We know that Tchaikowsky was a melodist, a harmonist, an orchestral colorist, and a painter of psychological pictures. But did he too far transcend the limits of symphonic form? or is this a new message from the spirit realms which requires new outlines for its embodiment?

Time will, I trust, serve the present purpose to supplement these reviews with a more satisfactory analysis of the great Russian's works, and perhaps to include a record of what our American composers have accomplished along the lines of musical form.

After all, truth and beauty are the supreme tests. The music of Schubert's *Erlking* is true to its text; so are the *Danse Macabre* and the *Autumn Overture*. The allegretto in Beethoven's seventh symphony satisfies our sense of the beautiful; so does *Siegfried's* love song, and so does Raff's cavatina for violin. Whatever is beautiful is classic; whatever is true is eternal.

A. J. GOODRICH.

## Music in Vienna.

VIENNA, February 15, 1906.

AS I wrote in my last letter there have been wars in several of the theatres here. The lawsuit between Director Müller Güttenbrunn and the Raimund Theater is pending; point at issue—payment of the salary for the time agreed upon in the contract. Director Müller Güttenbrunn stands a small chance of reinstatement according to different reports, but it is impossible to gauge the accuracy of these. The three "Preisdictitern" of the Raimund prize foundation have resigned. In revenge the "Regiekollegium" mobilized the actors with the object of making the return of the suspended director difficult and unlikely. The success of this meeting was seen later in the unfriendly expression from the deputation of actors. The suspended director was surprised, however, by receiving most unexpectedly his full salary for the month of January. No assurance of further payment is made, however, and probably nothing will be known of the future action of the board until the case is settled in the courts.

Director Janner and Kopacsi have had a falling out over her reported failure to sing in her rôle in the première of the operette *Sataniel*, and so for the time being Kopacsi has bidden adieu to the Carl Theater. But the report is that Kopacsi regrets most deeply what she considers was only the result of a misunderstanding, and her consequent breaking with the direction of Carl Theater.

The case is now pending in the courts, for Director Janner has sued her for breach of contract. Kopacsi is meanwhile singing as *Gast* in the different theatres of neighboring cities and is reported to be having a brilliant success.

Then the rumor is afloat, and on rather good authority, that Girardi after his term is closed will no longer be permanently engaged at the Theater an der Wien.

There is no conflict over this, I believe, as both sides are agreed upon this point, only it is odd that the semblance of disagreement should have been heralded with the clang of arms, the blowing of horns and trumpets, and the whole military "ausstellung" of General Gogo, which so bewildered the gentle, simple comedian that he exclaimed, "Wann i' jext bei der Heumarkt-Caserne vorüber geh' glaub' i' glei i' muss einsetzen."

I neglected to say last month that Martin Klein, from the Imperial Opera of Stuttgart, who has been singing here as *Gast*, has been most enthusiastically welcomed and right royally entertained at the Theater an der Wien, where he has been taking the rôle of *Benozzo* in *Gasparrone* and that of *Adam* in the *Vogelhändler*.

As you will have already inferred, the past few weeks have been astonishing us with the wealth of premières in the theatres.

His Excellency had a fair measure of success. The play is excellent, but the music quite trivial. Die Schöne Helena of Offenbach enjoyed a first evening, and a totally "ausverkauft" house. Kopacsi took the rôle of *Helena*, Bauer that of *Paris*, and Blaset triumphed as *Menelaus*. This operette has had a brilliant success. But operettes of this cast have not a very elevating tendency. The theatres educate the taste of the average public and then cater to it. It is more than a pity that the drama, which certainly could be made one of the most uplifting and ennobling influences of the time, should be thus abused, and, after all, the public has a different taste, as will be witnessed by the crowds that rush to hear the Evangelimann, and the visible effect produced upon its hearers. May the time come when only pure men and women of lofty minds and the best gifts will be tolerated upon the stage, and the idea be banished forever that a certain tendency to break

loose from all social laws of purity and restraint is and ever must be one of the essential characteristics of a successful actor or actress! And let us by all means have, too, jollity and laughter, which is "the safety valve of the moral constitution," but let it not of necessity be associated with degrading, debasing influence, whose only and sure tendency is to corrupt the public moral sense. Why will the theatres insist on trying to drag down instead of pulling up from the mud and the mire these degraded encasements of living souls?

It is a consummation devoutly to be wished that the educators of public ears should indignantly drive out the songs à la Judic, the Sisters Harrison and Yvette Guilbert into perpetual exile; and how refined men and women of this century, who insist upon expurgated editions of Shakespeare (who is purity itself when compared with some of this modern "Mufflerie" in music), can sit and tolerate such stuff is as great a mystery to me as it is an inconsistency in them.

February 1 was the strongest première evening of the season, four stages being the scenes of new operettes and plays: the Volks Theater, Theater an der Wien, Carl Theater, and Raimund Theater. General Gogo—a sort of Don Juan "in militaire"—was given in the Theater an der Wien. The play is good, though some situations are quite absurd. The music, brilliant and charming, was written by Müller, and the house enthusiastic. Girardi and Dickens were in their best voices and humor, and Streitman not a whit behind.

I did not see *Sataniel* in the Carl Theater, but Janner is said to have "driven out the devil by Satan"! The music is said to be "vor Allem reichlich"—an overflow of quartets, trios, couplets, finales, gavots, marches, dances—all impressive if not always original.

The story is a rather old one in a new shape. Through rascality and deceit the *Marquis of St. Roche* gets possession of the Castle of Cleveburg, which belongs by right to the *Baroness Frieda*. On the same night on which the *Marquis of St. Roche* enters the castle a stranger comes to the help of the *Baroness*, who by his strange appearance and dress is taken by the people for the devil himself, and it is through this that he wins the name of *Sataniel*. He turns out to be the substitute of the notary, who finally helps the orphan *Baroness* to the rightful claim and possession of her castle. Stojan and Spielmann shared the honors in the première, also Steinberger and Farescu with Kapellmeister Ferron, the composer.

The annual benefit matinée or "Polizei-Matinee," as it is called, was given in the Theater an der Wien on February 2. It attracted the presence of royalty and aristocracy alike and was a brilliant affair, some of the best Vienna artists taking part, among whom were Richard Strauss, who conducted the overture to the *Waldmeister*; Schlager, who sang selections from Jensen, Grieg and Mascagni; Schrötter, who delighted the audience with some of his new songs, and the little Hubermann, who played Bazzini's *La Ronde des Lutins* and a Hungarian dance. What can be the ground of Schlager's popularity I am at a loss to account for; her voice is so thick and often "throaty" and unnatural, especially in the lower and middle registers and the proportions of her person are so monstrous as to excite laughter, that I am forced to conclude it must be only the glare of other days that casts a lingering halo about her. For me at least it is far from a pleasure to sit and listen to her. I had heard so much about her from the Viennese that I went to hear her in *Aida* in the Imperial Opera, where our American Miss Walker was so beautiful as *Amneris* and in such excellent

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voice that when her supposedly more beautiful rival *Aida* appeared the effect was incongruous. She is literally disfigured with her monstrous obesity. Her intonation seems uncertain and untrue very often and the peculiar qualities of her voice, which I have already mentioned, are far from pleasing, to me, at least.

As to the little Hubermann, all that I said in my last letter is true, and more is written of him here by the best critics, who speak of him as an astonishing phenomenon. When he played the Brahms violin concerto, than which nothing is more difficult to play well, and which is considered as written less for than against the violin, with its difficult and unusually high positions and peculiar combinations so inconvenient for the hand, and which is compared to a mountain path which pays no regard to the dangers of ascent. Hubermann was described as having climbed the heights and having plucked the loveliest of the Alpine roses. He is called an indefatigable Proteus for the versatility he displayed in the varied selections of his program.

The Hellmesberger Quartet has been carrying its renown into Africa, where it has played before royalty and astonished the natives of Cairo and Alexandria. The Bohemian String Quartet has had evenings with Grünfeld and Aus der Ohe at the piano; likewise the Quartet Rosé-Hirschfeld has been much applauded and thanked for his new program book, which designs to give a short chat and masterly analysis, with examples and themes from the music of the compositions given at the Philharmonic concerts. In the last one of these Dvorák's New World symphony was performed for the first time in Vienna. I regret most deeply to say that, owing to my Spartan English training, I am forbidden to attend Sunday concerts, and Americans with their old stern Puritan ancestry staring them in the face find it hard to accustom themselves to a European Sunday. Besides that, at the hour of the concerts we are generally listening to the beautiful English service in the chapel of the English embassy. The hours conflict.

In the Imperial Opera Ehrenstein has been heartily welcomed back from her Italian trip, where she has had a series of brilliant successes, and was presented with a laurel wreath from the Italian colony. Her first reappearance was in the *Africaner*, a rôle especially adapted to her voice and person. Renard, who is often called the first prima donna of Vienna, has been singing the first rôle in *Carmen*, *Mignon*, *Werther*, *Hänsel and Gretel*, &c. Renard is a bewitching *Carmen*, a naïve and pathetic *Mignon*, most beautiful when, in this rôle, she is disguised as a page, and I doubt if her like as *Hänsel* will e'er be found again. Renard and Van Dyck never sing to empty seats; they are nearly always sure of a full house. On account of the indisposition of Schlager, *Die Walküre*, which was announced for the 3d inst., was substituted for Siegfried.

Lohengrin was given on the 9th, *Götterdämmerung* on the 11th, and *The Flying Dutchman* on the 17th. Unfortunately the concerts which were set for these dates interfered with my attendance at the opera, but the Meister-singer performance of the 13th inst. was a very interesting one, it being a substitute for *Götterdämmerung*, which was appointed for Thursday. Reichmann had only the day previous sung the severely taxing rôle of *Johannes* in the *Evangelium* and then took up the "giant rôle" of *Hans Sachs* on the following evening, and both were sung in most excellent voice, I heard. Scarcely a second operatic stage can support such a luxury as some of these "make-shift" performances in the Imperial Opera. This Meister-singer performance was altogether so well sung that the makeshift was entirely forgotten and it served to console the audience as a memorial for the anniversary of Wagner's death.

In another performance of the *Evangelium* Reichmann had the misfortune to sprain his knee in the last act where he falls down before *Matthias*, beseeching his pardon for his crime. When Kienel heard of it he addressed the following interesting letter to him:

"DEAR AND HONORED FRIEND—I have just read of your sprain which my unhappy *Johannes* was the cause of. How sorry I am I can scarcely say. You poor man! Don't be angry with me for writing such a neck and knee breaking part for you. I hope you are already on the road to recovery. Hearty greeting from your

"Admiring and devoted friend,  
(Dr.) WILH. KIENEL."

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The concerts for this month have been legion as to number. The Bosendorfer Saal has been closed for scarcely a single evening. That of the young debutante Marie Segel

was given on the 1st inst. She is a former pupil of Leschetizky and this is her first concert.

In the Grosses Septett, op. 14, D minor, of Hummel, she was assisted by Kukula, Baumgärtel, Bachrich, Simandl and two members of the Imperial Opera orchestra, Wipprich and Rehn.

This was a most creditable performance and better than anything else on the program. But with this divine afflatus, which Leschetizky considers an essential to a real musician and without which it is impossible to please him, Segel does not appear to be highly endowed. This lack was very apparent in the B minor rhapsodie of Brahms, which, if ever music did, surely this "leads us to the verge of the Infinite and lets us gaze on that"—when it is properly played.

Frl. Segel has a brilliant technic, an inexhaustible memory, and if she would stop to cultivate a trifle more heart and soul and individuality of style, she might make a successful pianist. I hear she intends to give concerts throughout Germany and will then go to England.

I must stop a moment to speak again of this Leschetizky method. It is my firm belief that it is the *only* method in the world that ought to be studied. Other methods without number will develop a technic, but no other initiates us into the real deep mysteries of music. Not only does this method teach technic, but it also teaches first and foremost a full, round, limpid tone, a translucent clearness, and a pellucid depth withal that converts the piano into a musical instrument with no suggestion of a modern keyboard—not even the remotest. Every note of a measure receives the most rigid, severe and critical examination, and the pedal technic and pedal effects are a revelation. Let Americans who come here be contented with nothing but this method, pure and simple, without deductions or modifications, for Leschetizky will accept nothing short of it, and nothing but the closest attention to the smallest minutiae will insure good results.

It will take patience, courage and will ad infinitum to scale such heights, but when once there the attainment will bring its own reward. Two years is the shortest period that one must expect to devote to it even after one has already developed a good technic. Paderewski studied four years with Leschetizky, and there are pupils here who have studied quite as long, if not longer.

About Frl. Talomei's concert I cannot say much. She is a pupil of Epstein's.

Mme. DuMays, from Paris, in her concert of the 8th inst. sang every number so clearly out of tune that it is a wonder she herself seemed so totally oblivious of it. Her style and interpretation were excellent in the main, but I would humbly advise this lady to correct her intonation if she has any intention of giving more concerts, for it was a cruel test of the endurance of several sensitive ears in her audience; and yet I feel rather sure she was quite offended at receiving no encores!

In pleasing contrast was the really excellent and musicianly performance of Otto Steinheimer, who assisted—a totally blind violinist of real merit, and who was enthusiastically encored again and again.

The Liederabend of Gisela and August Körner was truly one of the greatest delights of the season. This Künstler paar are real artists with delicious voices, rich in quality, soulful in expression, and that of Mr. Körner remarkable, in range especially.

The first three numbers of Mr. Körner told us at once what a treat we had in store:

Gottes Zeit.....	Bach
Bitten.....	Beethoven
Traume.....	Wagner

Many of the audience were in tears at the close of the first number, and "ascending the white staircase," of which your brilliant Raconteur is so fond of writing, at the close of the third.

The Fata Morgana of Goldmark and Solveig's Lied of Grieg were most remarkably executed by Mr. Körner. He has some head notes that are a marvel when one considers the very rich full quality of the lower register, and his interpretation is lofty in conception throughout.

Mrs. Körner's master stroke was in the beautiful aria from *Samson and Delila*, so far as it concerned her vocal art as a whole. Then there was a charming novelty in the Minnelieder of Thibaut (1201-53) with harp accompaniment. These were Nos. I, VIII, and IX, and Frl. Leopold Tausky accompanied, after which she gave one or two solos, one the *Marsch-Militär für Harpe*, by Zamara, in a very pleasing manner.

This was a delightful evening and called out many of the Viennese élite.

Paula Sallit, a little girl hardly more than out of her infancy, has created quite a sensation in musical circles. I

hear that Leschetizky considers her phenomenal. Her program comprised selections from Bach, Beethoven, Schumann, Grieg and Mendelssohn, all which she interpreted with an astonishing individuality of style and with the aid of a very finished technic. She is scarcely nine years old and is so little that she is obliged to climb up to her chair by means of steps when she sits at the piano.

What is more wonderful still, she composes and improvises in a style that would do great credit to a full fledged musician. One of her songs—*In Winter*—is a tone poem of exquisite beauty and worthy of a master. She is a pupil of Fischhoff. Nothing more wonderful than this has been seen since the days of the little Händel and Mozart.

I will write of Aus der Ohe's concert and Grünfeld's, also the great Haydn-Fest concert, before the close of the month.

A concert is announced for March of the Bohemian String Quartet, when Stavenhagen will preside at the piano.

Referring to the letter of Susanne Rée, I distinctly stated in my letter published in your London issue of October 5, 1895, that she was a pupil of her husband. If in my Xmas letter I spoke of them both as pupils of Leschetizky, the remark was quite an inadvertence and no misrepresentation was intended.

EMMELINE POTTER FRISSELL.

## Music in Frankfurt.

FRANKFURT-a.-M., February 19, 1896.

THE work of Herr Prof. Heerman, Herr Basserman, Herr Koning and Herr Becker in string quartet last Friday evening in the Grosse Saale des Saalbaues can be ranked among the best efforts of this thoroughly capable and artistic quartet.

Beethoven's trio, op. 9, No. 1, Tschaiakowsky's quartet, op. 30, and Mozart's quintet for clarinet and strings made up the program. Beethoven's wonderful trio was given with unusual breadth and intensity, and with a perfection of individual and ensemble performance that once more brought forth the remark from me, "Can any one but these true German musicians in Germany give Beethoven, Bach and Brahms with such thoughtfulness, understanding and reverence?" Mozart's quintet was also handled with refined skill, and Herr Mohler's clarinet playing was admirable, though I admit that that instrument, however well played, sounds to me harsh and out of place when placed among the full, rich harmonies of string tones. In earnestness and depth, in color and contrast, Tschaiakowsky's quartet, op. 30, is unrivaled. I have heard this work given with more vividness of expression and with deeper pathos (such as is needed in the wonderful andante funebre movement) by several of our best American quartets. The studied, scholarly interpretation that Beethoven receives at the hands of this Frankfurt quartet is not the one for Tschaiakowsky. More emotion, more realism and less cold, cut and dried expression are what are wanted here.

At the Sunday evening concert the Ninth Symphony of Beethoven and the Music zu dem Schauspiel *Preciosa*, von Weber, were given. Frau Toni Kwast filled the peculiarly hard place of declaimer and proved herself one of the few who can declaim with music without injuring her own effect or that of the music. Her voice was always well modulated and was easily heard in all parts of the large hall.

Fräulein Nathan, soprano soloist in the Weber music, also in the symphony, is, I believe, a Frankfurt girl, at least she is a Frankfurt favorite. In the symphony her voice, which is of the purest quality, was lost "in the storm" of orchestra and chorus, but in the *Preciosa* music she was heard to much better advantage. Fräulein Nathan is out of place in ninth symphonies. Her voice is not strong enough for this test; and when she sings songs from Grieg, Schumann and others at the Schuler'cher Männerchor concert next Sunday evening she will be in her proper sphere.

Adelina Herms vocalist, and Eugene Sandow, 'cellist, are announced to give a concert here in the near future. Sandow! here is a "nomen et omen;" I am certain that he is a strong player.

At the Symphony concert Friday night Busoni will be the soloist. He plays Rubinstein's fifth piano concerto; I am anticipating the greatest pleasure in hearing this artist, who has made such success as a virtuoso. There are conservatory notes here that would be of interest to readers of THE MUSICAL COURIER, and for my next letter I shall gather some in for your reading, especially if the notes of the American students here are as satisfactory as I have heard.

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THE rush of pianists has set in at last, not less than eight of them having appeared here during the week from last Tuesday to this, and an equally great number of them will be heard in Berlin during the present week. Concertgoers therefore will do well to remember the Italian proverb, *Qui va piano va sano*, which in somewhat free translation might mean, Who goes to too many piano recitals will go insane. I hope, however, I shall be spared for at least one more season.

The week began well with the second subscription soirée of the Bohemian Quartet, which had, with the assistance of Messrs. J. Rychlik, second viola, and Hans Burian, second cello, transformed itself on this occasion into a sextet in order to perform Dvorák's string sextet, op. 48, in A major. Of course these Bohemians, with their wonderful and hitherto unequalled ensemble, and with their warm musical temperaments, strong sense of rhythm and color, perform nothing so well as the works of their native composers. Thus, to listen to their playing of a Dvorák or a Smetana chamber music creation is an enjoyment and an artistic treat.

The Dvorák sextet itself has also plenty of this national flavor, especially in the elegiac Dumka in D minor and in the fiery Furiant, which seems to be the favorite dance of Bohemia. These form the two inner movements of a work which consists further of a musically important and well invented opening allegro, and a finale which brings a theme and variations in the most skillful, interesting and variegated treatment.

A larger audience than was present in Bechstein Hall for the first soirée spent enthusiastic applause after each movement and especially at the close of the sextet. At the next and last soirée a novelty in the shape of Janejew's B flat minor quartet will be given by the Bohemians. I could not stay to listen to their performance of Schubert's lovely string quintet, as I had to cover two more concerts last Tuesday evening.

I heard part of the program of a sacred concert in the Dreifaltigkeit-Kirche (Trinity Church), which is conveniently situated between Bechstein Hall and the Singakademie.

To my lot fell two alto solos from Bach's Passion music, sung by Fräulein Schacht. The young lady has a very fine alto voice which she knows how to use with great effect.

Mrs. Lieban-Globig, a soprano of note, had been announced to sing, but she was unable to do so on account of hoarseness. However, a most worthy substitute was found in the person of Anton Hekking, who performed a cello piece called Resignation, by Fitzenhagen, an andante by Gottermann and the Schumann Trübsinn, with a grand tone and much feeling, and at the same time with a most dignified, artistic repose. The organ accompaniment was bad.

I also heard the Bach chaconne played by Frits Spahr, of Leipzig. This highly gifted young American violinist gave a noble playing of this greatest of all works in violin literature.

He played with superb tone, technical finish, to the smallest details, with a sweeping style of bowing, and above all, with an interesting individual conception, which, however, harmonized with the character of the work.

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The third musical entertainment of the evening was a song and ballad recital by Karl Mayer, in the style of those given here by Eugen Gura. The principal difference between these two great baritone singers is that Mayer seems to have more predilection for the lyrical and Gura more for the ballad genre. Such at least was the impression produced by the program offered in the Singakademie, which consisted of twelve Schubert, Schumann, Jensen and other Lieder and only three Loewe ballads, while with Gura the proportion of ballads to Lieder is quite the reversed one. Who, however, from this should judge that Karl Mayer was lacking in dramatic expression or fire would be mistaken. He is as fine an actor as he is a singer, and I have had occasion to admire his dramatic powers and verve in such histrionically difficult rôles as the *Flying Dutchman* at Cologne, where Mayer for many years was a prime favorite. Thence he was engaged for the Court Opera at Stuttgart, and now he is a member of the Schwerin Court Opera personnel.

Interesting to Americans might be the mentioning of the fact that Mayer was formerly a piano tuner and worked as such in a piano factory in New York, where his brother, Mr. Ferdinand Mayer, until recently held the position of manager of the New York house of Chickering & Sons.

Karl Mayer has a sonorous, really beautiful baritone voice, and he uses it with mastery and control. His enunciation is so clear that a printed text of the songs was dispensed with. Moreover, he sings with consummate musical taste, which latter, however, was not always prevalent in the selection of the Lieder or else he would not have sung such a sugar-water affair as Hein. Hofmann's Geküsst after a Loewe ballad (not to mention the encore), nor yet Pirani's Missgeschick after Schumann's Mondnacht. Of novelties, or at least rarely heard Lieder, on the program which deserve mention there was Max Bruch's serenade and Arno Kleffel's Abendlied (Evening Song).

Karl Mayer was highly successful with a large and enthusiastic audience, and had to submit several times to the ravings of the encore fiends.

Otto Bake accompanied with his usual good taste and discretion.

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The pianists began their inning on Wednesday night, and the first one of them, Miss Emma Thiel, who held forth in the Potsdamer Street Concertsaal, was so bad and absolutely amateurish that it is not worth while to mention more than her name. She butchered that on the whole very innocent sonata of Beethoven in D minor, op. 31, No. 2.

Jointly with her appeared a vocalist, Miss or Mrs. Agnes Fluegel, who was not much better than her pianistic partner. An aria from Händel's Joshua was sung by her with a hollow, mezzo voice, without style or coloratura technique, and without that most desirable of all qualities, purity of intonation.

On the program I noticed two numbers which I never saw before, a capriccio for the left hand alone, by Rheinberger, and a song by Hermann Levi, entitled Der letzte Gruss (The last greeting).

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From the Concertsaal to Bechstein Hall is only a step, but from Miss Thiel to Frederic Lamond is a vast distance. The Scotch pianist, who appeared, as far as I know, for the first time in Berlin, gave the first of two piano recitals on that evening and met with immediate recognition of his sterling merits. He is simple, straightforward, sincere and

free from all affectation. In outward appearance he is not tall, nor particularly prepossessing, although he has pleasant features and that certain *je ne sais pas quoi* which breeds confidence and sympathy. I believe that he would be well liked in the United States, and that a manager with a good piano which could respond to Mr. Lamond's strong demands and powerful touch would not be left in the cold if he would import this young Scotchman, whose reputation has, I believe, gone in advance of him across the Atlantic, while, as I said before, he was almost entirely unknown in Berlin. In front of me sat two young boarding school misses who spoke French and who applauded very vigorously after the one had said to the other "Mais, c'est évident que Monsieur Frédéric Lamond est Français!" Always chauvinistic these French people, even when they are still boarding school misses and when the object of their enthusiasm happens to be a Scotchman and not a Frenchman.

Well, Miss Thiel made me miss the Brahms-Paganini variations, which, however, I was told, Mr. Lamond played with absolute technical finish, which means a great deal. Of the Beethoven A flat sonata, op. 110, I heard only the closing movement, the fugue being given with power, breadth and clearness. The entire conception was intelligent, but somewhat lacking in verve. This I cannot say of the Liszt transcription of Schubert's Erlking, which was red hot, the wrist technic proving ample, and the three voices being kept beautifully distinct in tone production. A nocturne in A major by Field was very limp and showed excellent variety of touch. Chopin's waltz in F sharp and the Schubert-Tausig Military March were given with great brilliancy. Above all other works on the program, however, I liked best Lamond's reading and reproduction of the Schumann C major fantasy.

The big middle movement in E flat was thundered out with abundant sonority of tone and without, as far as I could hear, a single false note, which shows considerable command in chord playing. The conception of the last movement was noble and elevated. A Liszt transcendental study in D flat and the Rubinstein G minor barcarolle were nicely performed, and the lovers of the virtuoso style found much to admire and gave vent to their enthusiasm over Lamond's brilliant playing of the Liszt bravura transcription of the tarantella from La Muette de Portici, after which several encores were demanded and given. I was really much interested in Mr. Lamond's playing, and I shall not fail to attend also his second recital next week.

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Thursday I again had the pleasure of having to listen to two pianists, both of them of the fair sex.

Miss Harriet von Muechel, a young pupil of Professor Klindworth, gave a concert with orchestra in the Singakademie. She played the Beethoven third piano concerto in C minor, a work which, if not in contents, in point of technic is certainly somewhat antiquated. I once heard a good performance of this concerto by Richard Hoffmann in New York at a Philharmonic concert more than ten years ago. Not since then have I heard the C minor concerto played in public. I was a bit curious to watch the effect upon the audience and upon myself, and I was gratified to find that by dint of the freshness of its themes Beethoven's work still produced a pleasing impression. It certainly was not called forth by Miss Harriet von Muechel's piano playing, which was faulty in technic and weak as to conception.

She was not much better in her unaccompanied solo, of which I heard Bach's chromatic fantasia and fugue, which was lacking in forcefulness, style and breadth of conception, and the first of the Schumann Kreisleriana, which was played in anything but a romantic spirit. The second and eighth of the Kreisleriana, an étude by Henselt, and the Tchaikowsky B flat minor concerto, which is all the rage here at present, I missed in order to hear a

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portion of Mlle. Panthès' first piano recital at the Bechstein Saal.

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I wrote about this Franco-Russian young pianist with the luscious dark eyes, pearl gray skin, with olive tints and her raven locks, in my last week's budget, and although the success she then had was a very divided and even justly disputable one, I ventured to predict that she would still fulfill Manager Wolff's prophecy of proving a sensation.

She scored a decidedly sensational success at this first recital. Even those critics like Tappert, Eichberg and others, who after the initial concert with orchestra were either chary in praise or absolutely outspoken anti-Panthèsian, turned right around and praised the young woman most enthusiastically. The audience went wild over her. Tappert said to her that she had played the Beethoven Appassionata sonata gloriously, and Beethoven is certainly not her forte. I had missed it and a Bach toccata.

I was in time, however, for the Schumann Carnaval, and I must say that I have rarely, if ever, heard this interesting compilation of small pieces invested with so much meaning. There was original conception and quite romantic spirit contained in the reproduction throughout the entire work. Besides, this girl is endowed with a noble but fierce temperament. At times she gives you the sensation as if she were performing on red hot keys. Tappert said to me, "She made me hear many new and beautiful things in the Carnaval which I never knew were in it." Neumann, who gauged her correctly in the *Tageblatt*, after the first appearance, was triumphant and wildly conscious of his superiority over his colleagues. That young fellow has a level head on him and he has made his way to the front rank among the Berlin music critics in a comparatively short time.

But to return to Mlle. Panthès. Her Chopin playing was hardly less interesting or worthy of praise than her Schumann interpretation. She seemed in exceptionally good mood and gave the B major nocturne, op. 51, with a wealth of color and feeling. Then we had the preludes in F and A flat and the F major and A minor studies from op. 25, of which the first one was played so brilliantly that it was enthusiastically redemanded.

The last group of charmingly performed pieces consisted of an intermezzo by Schytte, Kirchner's well-known Al-bumblatt and Liszt's twelfth rhapsody, after which the encore fiends had their say and did not subside until Mlle. Panthès had twice responded to their demands. The young lady will give a second and last recital on Wednesday next.

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The seventh symphony evening of the Royal Orchestra claimed my attention on Friday night. The program stated that the concert was intended as a commemoration of Wagner's death-day anniversary, but the program was not so particularly appropriate for such a purpose. It consisted of Liszt's symphonic poem Orpheus, the three Wagner overtures to the Flying Dutchman, Tannhäuser and Lohengrin, and lastly Beethoven's A major symphony.

The Liszt symphonic poem orchestral cult has even subsided quicker than I had ever dared to anticipate. While ten years ago you would hardly find a symphony program without a Liszt symphonic poem on it, it is comparatively rare nowadays to find one with a Liszt orchestral composition on it. So far, then, history seems to prove my estimate of these works more correct than that which Henry T. Finck pronounced upon them. (Does he still do so, I wonder?) But of all the many of Liszt's symphonic poems Orpheus is surely one of the very weakest, a veritable *Schmachtappan*, as the Germans call it, and certainly better adapted to describe Morpheus than Orpheus. As a dedication to the memory of Wagner, I therefore would not have considered it a felicitous selection, even if Weingartner had not, what very rarely occurs under his baton, given it a really sleepy reading.

Now, as far as the hero of the evening was concerned, I cannot approve of such an undertaking as to place three

overtures of the master, all dating back from his first period, in immediate succession and without any relief. Two of them, the Tannhäuser overture and the Lohengrin Vorspiel, are so frequently heard at the opera that they were not particularly interesting or new in concert. The Flying Dutchman overture we had had only a few days previous at a Philharmonic concert under Nikisch's direction, and as comparison thus seemed provoked, I will state (much against my usual rule) that Nikisch's reading was decidedly more dramatic, intense and effective than Weingartner's.

The latter, however, in contrast to Nikisch's quiet method of conducting, seemed particularly bent upon making big efforts. I never saw him make more wild arm beatings, bendings of his body, and twistings of his entire anatomy than he did on this occasion, and—without attaining any particularly striking results. Not that the artists who constitute that excellent organization the Royal Orchestra of Berlin did not play well or did not obey orders to the nicest detail, but the effect as a whole was not overwhelming. If I had had to do the selecting of three Wagner orchestral works for the occasion I should have taken one from each of the master's three periods, and would have given one (instead of three) of the early overtures, the Siegfried Idyl and the Vorspiel to Parsifal, which I deem would have been a better and more appropriate selection.

Nor was the choice of the Beethoven A major a particularly felicitous one as a Wagner death-day memorial, for it is the sunniest, happiest and gayest of the master's nine symphonies (not excluding the eighth); but so far as the performance was concerned it was the best effort of the evening.

The Royal Opera House, as usual at these subscription concerts, was absolutely sold out and great enthusiasm prevailed.

At the next concert Weingartner will bring out Berlioz's *Damnation of Faust*, with the assistance of eminent soloists and the chorus of the Royal Opera House.

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Two Saturday concerts I can pass over with little comment, as they did not amount to very much. The first one took place in Bechstein Saal and was given by Marianne Mille, from Stockholm. The Swedish lady has neither a remarkable voice nor does she know how to sing. Her efforts were even pitiable. I stayed in order to hear some Scandinavian songs by Emil Sjögren and W. Peterson Berger which were unknown to me, but on these, too, my time was wasted, as they offered nothing new or commendable.

A young violinist named Alfred Meyer played between the vocal numbers an adagio by Spohr and Rchfeld's Spanish Dances in an acceptable but by no means remarkable manner. More about him you may find in Mr. Abell's column.

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Later on at the Singakademie I heard a young baritone by the name of Alexander Heinemann, who sang pleasingly and with an agreeable voice Schumann's *Der arme Peter* and *Wanderlied*, as well as Schubert's *An die Leyer* and *Wohin*; Brückner's *Hell schmetterns ruft die Lerche*, from the remarkable Trompeter Lieder cycle of that composer, who died so young and, if I mistake not, left only that one opera; lastly and leastly a song by Heinemann himself, entitled *Wie freut mich wenn der Winter schied*, which showed little originality and less skill in composition. Mr. Heinemann was well received and much applauded by a large sized audience. They were, however, no less friendly toward the other concert giver, Mr. Joseph Horwitz, who performed on the violoncello Beethoven's A major sonata (the piano part of which was taken by Guenther Freudenberg and which performance I could not hear); furthermore, Bruch's *Kol Nidrel*, the two last movements from Goltermann's A minor cello concerto, a sarabande by Bach and Popper's Vito. Mr. Horwitz has good tone and a fair amount of technic on his difficult instrument. Luck-

ily for him, however, he has also something else which has nothing to do with violoncello playing. He is said to have a fine lyric tenor voice with the obligato high C, and he is engaged for the Breslau Opera House, where in the immediate future he is to make his operatic début as *Manrico*, and I hope he will meet with so much success that he will give up cello playing in public.

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The last concert about which I have to report was the eighth Philharmonic subscription concert under Arthur Nikisch's direction, which took place in the Philharmonie last night before a large sized and so exuberantly enthusiastic an audience that the applause at this concert surpassed in quantity, heartiness and unquestionable sincerity most anything of the sort that I have witnessed since my stay in Berlin.

These outbursts of enthusiasm were about equally distributed between the performances of the Philharmonic Orchestra under Nikisch's decidedly popular direction and the offerings of two soloists. The program contained no novelty, unless you choose to call Richard Strauss' symphonic poem *Don Juan* one. Certainly this spontaneous and strongly colored musical illustration to Lenau's erotic, transcendental, suggestive, and at the close so lugubrious lines is but rarely heard. The reason is chiefly to be found in its great technical difficulty, for it takes not only an extraordinarily good orchestra to perform, but also a firm and at the same time poetic and sympathetic conductor to interpret Strauss' music in an adequate manner. How often do you find this combination. Berlin is fortunate in possessing simultaneously two such conductors as Weingartner and Nikisch, and two such orchestras as the ones they command. In New York and Brooklyn you seem to be indifferently provided in this direction at the present time.

If Nikisch's interpretation of *Don Juan* was passionate and full of temperament, without the slightest exaggeration, however, his reading of Beethoven's Pastoral symphony was delightful, lucid, amiable, and (as far as this is possible in Beethoven's serene and descriptive work) even grand; thus in the storm episode, which under so many other conductors I have heard in my life not infrequently grows to no more than a tempest in a teapot. It is easy to understand, therefore, that the audience was enthusiastic as far as the conductor and the orchestra were concerned.

As for the soloists, public and critics were unanimous in their enthusiasm over the superb performance of the Tchaikowsky B flat minor concerto by Frederic Lamond; but as I have spoken of the Scotch pianist at length in another portion of this budget I don't need to repeat myself on this subject, and make only use of this occasion to mention Nikisch's masterly orchestral accompaniment to this difficult work.

Somewhat divided, however, were the opinions of the public and the press, and also of some of the professionals who were present, and with whom I exchanged opinions on the subject of the other soloist at this concert, Miss Erika Wedekind, from the Court Opera at Dresden. The public raved over this gifted and handsome young pupil of Aglaja Orgeni, of Dresden. The critics did not quite agree, and some of them seemed even irritated over the hyper-enthusiasm displayed by the public, maintaining, as I also do, that Miss Wedekind is by no means a finished artist yet, and I further believe that if she continues to sing as much as she now does and in this unfinished condition she will ultimately, and at not all too distant a period, wind up with ruining her voice. No doubt she has much by nature and she has learned not a little, but withal her voice is not sure in the highest register and her intonation is not always flawless. Of exceeding natural beauty is her high A and B, flat, and her trill on these notes and spinning out of the tone are admirable. But the high E flat which she attempted in the Ernani involuntary aria of Verdi, as well as the high D in Alabiéff's Nightingale, was not absolutely pure, and the technic in both instances was not absolutely flawless. This, however, I must demand in a singer over whom the public goes crazy, and of whom

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the Dresdeners and the Dresden critics only speak as a second Patti.

Besides Alabieff's song, one verse of which was irresistibly redemanded, Miss Wedekind sang most charmingly Schubert's *Nur wer die Sehnsucht kennt* and Grieg's *stimmungsvoll* little *Lied*, *Guten Morgen*, which Nikisch accompanied on the piano in that exquisite and inimitable way of his own which you all know as well as I do.

At the next concert on March 2 a new symphony by Martucci will be given, and Leopold Auer, from St. Petersburg, will perform the Beethoven violin concerto.

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Last night's performance of *Die Meistersinger* was the one hundredth in which Betz has sung the part of *Hans Sachs* at the Berlin Royal Opera House. The centenary (which should have taken place a fortnight ago, when, however, Betz was hoarse) was made the occasion of some well deserved ovations for the popular veteran artist. In the festival scene of the last act Miss Hiedler as *Eva* placed a green laurel wreath on Betz's venerable head, and the curtain, despite the strict laws against the appearance of artists before the public in response to applause, had to be raised five times upon the final scene before the audience would leave the house. The entire performance under Dr. Muck's excellent conductorship bore a brilliant and festive character, and Gudehus sang the part of *Walter Stolzing* with a freshness of voice and youthful histrionic verve as if he were twenty years younger than he actually is.

Day after to-morrow, on the day on which Ambroise Thomas' mortal remains are to be buried at Paris, the Royal Opera House will give a performance of *Mignon*. This will be the 103d performance of the French master's *chef d'œuvre*.

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My latest and most agreeable New York visitor, Mr. S. H. Milenberg, while in this city came across a newly improved carbon telephone transmitter (microphone), which seems to make it possible to transmit music by wire, without confusing the sounds into a mortifying jumble of scratchy, nasal noises like those coming from a phonograph.

The important feature of the new microphone is that the most delicate modulations of tone, even if produced in whispers if you please, may be heard at a distance from the receiver end of the wire; and the volume of sound may be increased gradually by the switching into circuit of a greater number of cells of battery, while no complication of notes results from the greater intensity of sound.

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From Bayreuth I just learn that this summer's festival performances of the Ring des Nibelungen will take place during the five weeks from July 12 to August 29. The cycle will each week be given on four successive days—Sunday, Monday, Tuesday and Wednesday. Then a pause will be made and no performances will be given on the three intervening days of the week. The performances of *Rheingold* will begin at 5 p. m., those of the three other music dramas, as usual in Bayreuth, at 4 p. m. Tickets will be ready for delivery on March 1.

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I am somewhat astonished to read in an Italian paper that Mascagni says of his little opera *Zanetto* (if the interview is an authentic and correct one) that he wants to keep his opera entirely for himself and will give it to no publisher and possibly to no theatre except the one at Pesaro, where it is to be brought out during the coming Rossini festival performances. "Whoever wants to hear *Zanetto* must come to Pesaro" Mascagni is reported to have said, and yet I know for sure that during his last stay in Berlin he tried very hard to have the work accepted here. He wrote part of the music of this little opera, the book of which is based on Coppée's *Pesant*, in the railroad train on his way from Leghorn to Berlin.

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Colonne, the great French conductor of the Chatelet concerts, will come to Berlin in April and will conduct some concerts here with the Berlin Philharmonic Orchestra.

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Dr. Loewe, the director of the Breslau opera, is contemplating a repetition of the performances of Rubinstein's sacred opera *Christus*, which last spring he gave with so much success at Bremen. He has nearly completed arrangements for the production of the work at Berlin during the period of the Berlin Industrial Exhibition.

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Petschnikoff, the young Russian violinist who has met with such wonderful success here, has betrothed himself to Miss Schober from Chicago, a handsome, dark young lady who is a violin pupil of Joachim. Petschnikoff is only twenty-two years of age and his *fiancée* about nineteen. The news created quite a sensation here.

Our excellent coloratura soprano from the Royal Opera House, Mme. Emily Herzog, wife of the journalist, Dr. Heinrich Welti, was day before yesterday delivered of her first child, a little girl. Mother and daughter, according to last reports, are doing well.

O. F.



BRITISH OFFICE OF THE MUSICAL COURIER,  
15 ARGYLL STREET, LONDON, W., February 20, 1896.

**MR. AUGUST MANNS**, the veteran conductor at the Crystal Palace, will conduct the forthcoming South Wales Musical Festival, which takes place in June, in place of the late Sir Joseph Barnby. He will also succeed Sir Joseph as conductor of the Sheffield Musical Festival, which takes place the 13th and 14th of next October. This is Rossini's birthday, and it is to be specially honored in Rome by the performance of his *Messe Solennelle* and other works.

I understand that the fund for the children of Sir Joseph Barnby is progressing favorably. Contributions from those who have enjoyed his hymns so much in America would be appreciated. Sir Arthur Sullivan is treasurer.

I have received a letter from Mr. Sebastian B. Schlesinger this week, giving a review of a concert by the pupils of Mme. Marchesi that took place on Monday. I note that among those appearing were Miss Lotta Belmont, of Montreal; Mme. Alma Ribolla, of Cincinnati, and Miss Ross Ettinger, of Chicago. He adds that the two last-named ladies carried off the honors of the occasion, and he predicts for them both brilliant futures. The former will soon come to London, and my readers will hear more of her in the regular reports.

It is with much satisfaction that we learn on this side of the continued success of Mme. Vanderveer-Green. Her artistic singing was greatly admired in London, and I felt sure that in her native country she would become a prime favorite.

Discussions go on as to who shall succeed Sir Joseph Barnby at the Royal Choral Society and also at the Guildhall School of Music.

A Virgil Practice Clavier Company is being organized to take over the British and Continental rights. I understand that nearly all the capital has been subscribed for, and that this company will soon be established here. The number of claviers already sold, and the satisfaction that they are giving, would indicate that this valuable instrument will only be a short time in gaining full recognition.

The new musical piece written by Jerome K. Jerome and Adrian Ross, and set to music by Dr. Osmond Carr, will be produced at the Prince of Wales Theatre on April 11. Mr. Arthur Roberts will take the part of an eccentric hotelkeeper. This succeeds *Gentleman Joe*.

It now seems likely that we may expect the production of the *Gay Parisienne* at the Duke of York's Theatre about April 4. The libretto is by Mr. George Dance, and the music by Mr. Ivan Caryll. Mr. Sydney Jones will be the musical director.

Herman Vezin, who is such a great favorite with the public, will have a big benefit on March 19 at the Haymarket, which Mr. Tree lends him for the occasion. Mr. Tree, Mrs. Bernard Beere, and others will assist.

The date of the production of the new opera by Mr. W. S. Gilbert and Sir Arthur Sullivan at the Savoy Theatre has been fixed for Saturday evening, March 7.

At the Royal Academy of Music yesterday afternoon, Messrs. E. F. Jacques and J. S. Shedlock, B. A., gave a lecture recital on Kuhnau's Biblical Sonatas.

The annual Welsh National Festival will be held at St. Paul's Cathedral to-night, being the eve of St. David's Day. The preacher this year is the Bishop of Swansea. The choir will number about 300, and the solos will be sung by Messrs. Pfrangcon-Davies and Herbert Emlyn.

A fine performance of Verdi's *Othello* was given at Monte Carlo on Saturday night, with Signor Tamagno in the title rôle, and Madame Eames as *Desdemona*. The Prince and Princess of Monaco, as well as many English and American visitors, were present.

The Russian papers announce the death, at the age of fifty-nine, of the famous prima donna Mlle. Leonova, who, particularly in Glinka's *Life of the Tsar* and other national operas, was an established public favorite. She was the first, in 1879, to tour as a prima donna through Siberia, but in Japan she contracted a throat illness, which subsequently led to her retirement from the operatic stage.

Mario Van Zandt has made her début at the Théâtre de la Monnaie, Brussels, in Ambroise Thomas' *Mignon*, achieving an enormous success.

The Italian opera season in St. Petersburg opened on Monday night with *Il Barbiere*, Mme. Sigrid Arnoldson and Signor Masini taking the leading parts. Mme. Arnoldson was received with great enthusiasm by a crowded theatre.

I learn from Mr. Daniel Mayer that on April 17 Miss Thudichum, Miss Marian McKenzie, Mr. David Branscombe, and Mr. Douglas Powell will leave England for a tour in Australia with Messrs. Stevens and Howells. They will take part in the Adelaide Festival and appear at several orchestral oratorio performances and other concerts.

It is rumored that Miss Muriel Barnby, daughter of the late Sir Joseph, will appear in the forthcoming Gilbert and Sullivan opera at the Savoy Theatre.

Mr. Charles Salomon on the occasion of his eighty-second birthday (March 13) will issue two new songs to the world. It has been a long-established custom with this popular composer, who wrote *I Arise from Dreams of Thee*, to publish a song on each recurring birthday.

Miss Katti de Noel, who made so successful a début at her concert in St. James' Hall recently, has had a special command from the Duchess of Teck to sing at a concert in St. Martin's Hall on the 2d prox. This has been organized in connection with a bazaar in aid of a theatrical mission, and there will be present the Duchess of York, Princess Christian, the Duchess of Teck, and other members of the royal family. The bazaar will be opened on the following afternoon by the Countess of Warwick.

Mlle. Greta, who has been for some three years pupil of Mme. de la Grange, of Paris, will make her début here at an orchestral concert given by Mr. Daniel Mayer, when Mr. Mark Hambourg will play.

Sir Augustus Harris returned from the Continent on Monday, and has been busy part of his time during the past week in perfecting the arrangements in the different scenes in the forthcoming production of *Shamus O'Brian*, which will be given on Monday night at the Opera Comique. He is also arranging for his season of grand opera in English at Drury Lane, which will open the Saturday before Easter. One of the attractions, besides the regular repertory, will be *Die Walküre* in English, probably with Miss Susan Strong as prima donna.

The Scottish Orchestra gave its last concert on Saturday evening. This organization is, I understand, a limited company, formed by one gentleman contributing £33,000 and other friends £3,000, making a paid up capital of £25,000. Originally it gave something like seventy or eighty concerts a season. In the beginning it attempted Wagner, Beethoven, and the classical masters, but has latterly been popularising its programs to some extent. I understand the organization has lost all along from £4,000 to £8,000 a year, and thus the fund is nearly exhausted. A meeting at the end of this season to see if it would be desirable to continue in the face of such losses. An arrangement exists with Mr. Kes, I understand, for this year and next year at £1,000 each year, and it was thought better to pay him his money for next year and drop the matter, or if some friends of music will come forward and subscribe liberally enough the concerts will be carried on. I will write more about this in my next letter.

The usual run of concerts has taken place this week, and besides them the first one of the Bach Choir, which was made notable by the first production in England of Bruneau's *Requiem*. It is the work of a strong brain, but a brain that is as yet experimenting in many ways. Ideas seem to abound, but I fear that the judgment which allows many of these ideas to remain has not reached maturity. There are many curious things for the musician in this original score. The theatre has left its impress on this Frenchman, as, indeed, on all French composers. Without dramatic action how can such progressions as he has made be understood? Many ear-splitting effects are kept up through the *Dies Irae* movement. *Agnus Dei* seems to be a contradiction in itself.

The *Ricordare*, on the other hand, is free from these blemishes, and is full of the most tender and beautiful sentiment. This work is certainly the production of a remarkably original man. He has, however, outdone Berlioz in "Berliozism" this time. I can only express the wish that his splendid creative powers may speedily become subject to a more artistic and less experimenting judgment.

The novelty introduced at last Saturday's Crystal Palace concert was the prelude to Eugen d'Albert's *Rubin*. The concert of the previous week was largely devoted to Wagner, when Mrs. Katharine Flak distinguished herself in airs by Goring Thomas and Leoncavallo.

Herr Willie Burmester made his first appearance at these concerts, and was greeted with enthusiastic and sustained applause.

Dr. Joachim again appeared at the Popular Concerts, and also Signor Piatti and Mlle. Ilona Elbenschütz, on Saturday.

At the Imperial Institute a number of artists, including Miss Regina de Sales and Mr. Pfrangcon-Davies, delighted a large audience with songs and ballads.

Nothing calling for special note occurred at Mr. Henschel's symphony concert, when Beethoven's seventh symphony was given, and the violin concerto, with Mr. Maurice Sons as soloist.

F. V. ATWATER.

## Katharina Lohse-Klafsky.

**K**ATHARINA LOHSE-KLAFSKY, prima donna of the Damrosch German opera, has established herself as unreservedly in the esteem of the American public as it has been her lot to do with the public of Europe. In the principal cities of the United States, now headed by New York, the superb voice and temperament, with the vivid eloquence, of this impassioned woman of genius have set the public aflame with true artistic enthusiasm. The success of Klafsky in New York has been brilliant and spontaneous. Immediately the metropolitan public accepted the artist for what she is, a noble-voiced and truly inspired interpreter of the immortal music drama, and Klafsky's place in its heart is firmly and lastingly secured.

Klafsky in private life lays down the suggestion of her stage force, dramatic and magnetic, and becomes a gentle, genial, apparently simple-minded woman of middle life, whose natural preferences might be supposed to lie with the homeliest details of domesticity.

Her height when not pulled out by dramatic stress is barely medium. She resorts to nothing in costume or adornment which might serve to prolong youthful appearance.

She is in very truth one of the most modest women under the sun, and she takes no personal glory in her success. This is not affectation with her. Klafsky is incapable of affectation, but she is uniquely oblivious to what the term prima donna ordinarily spells in the way of altitude, and is chiefly distinguished by a naive simplicity and unconsciousness and a sincerity that border on the primitive.

Klafsky is staying at the Hotel Cambridge, Fifth avenue and Thirty-third street, with her husband, Herr Otto Lohse, the conductor. The kindly faced singer smiled cheerily in the centre of a perfect flower garden the other afternoon when called on by a representative of THE MUSICAL COURIER. The small cartload of flowers had been reaped at the opera the night before. Klafsky understands French and English very well, but will speak only her native German.

"She can speak other languages very well if she wants to," remarked Herr Lohse, "but she is the same about piano playing. She plays very well, but will never do so in the presence of anybody. She won't play a note even before me."

Like Lilli Lehmann, Klafsky began her career in Italian opera. "Yes," she said, "I have the Italian repertory by heart and have an attachment still for many rôles. I always liked *Norma*."

"About voice production?" repeated Klafsky. "I believe in the Italian method. I began with it and have striven not to deviate. Why, I first took lessons from Marchesi. That sounds strange, does it not, for a Wagnerian singer? It was in Vienna and I was only a girl of about sixteen. I had just a few months' lessons, and apropos of that there is a funny little story."

When it comes to a case of any self-praise with Klafsky she either drops the subject, saying she cannot go on, or she asks Herr Lohse to take up the thread of the tale for her and finish it. Klafsky is unable to sound her own trumpet, and her avoidance of painting triumphs or repeating compliments is truly sincere and ingenuous. Herr Lohse in this case went on to say that Klafsky sang at the Munich festival of 1894, when her *Isolde* proved the most triumphant success on record. The Munich Royal Opera had not accommodated such an audience in its history or on any one occasion ever taken in such a sum of money.

"Mme. Marchesi was there with the daughter of Lamoureux, of Paris," continued Klafsky. "She had forgotten after all those years even my name or that I had ever had any lessons from her. She heard me sing as if for the first time, a stranger. She described herself as enchanted, and turning to Mlle. Lamoureux said that, as one of the greatest living singers, I should certainly be heard in Paris. Later, when I saw her and reminded her of the

lessons so many years gone by, she was greatly touched and gratified.

"The result was that I did go to Paris to sing at one Lamoureux concert on December 9, 1894, and my success was so great that I was engaged for a second concert on the 16th, when I made one of my most memorable triumphs. I sang excerpts from Wagner, Beethoven, Weber and Mozart. Contrary to a prevalent idea, Marchesi is deeply and sincerely in sympathy with Wagner, and has the justest views as to the manner in which he should be sung. I studied my Wagner repertory with Professor Hey in Berlin."

All this Klafsky got out with the intermittent aid of Herr Lohse when it came to the episodes of praise.

This remarkable woman was born in the little hamlet of St. Johann in Hungary of refined parents, who were, in moderate circumstances. The voice which now pours forth in such lavish wealth was lifted at the age of five, and in her eighth year the child was the vocal ornament of the parish choir.

A change in family circumstances forced Katharina at an early age to earn her own living. She went to Vienna, had some lessons, entered a comic opera chorus, where her voice attracted the attention of the Concertmeister of the opera, young Hellmesberger, who took her to his father, then the Imperial Royal Court Kapellmeister, for whom she sang. A year later Katharina made her first appearance as a soloist in Salzburg, and on the urgent recommendation of Kapellmeister Josef Sucher was engaged for the City Theatre of Leipzig.

Her genius was quickly felt. In the great Nibelungen tour undertaken by Angelo Neumann she sang *Sieglinde* and *Brünnhilde* in Siegfried with immense success. This tour embraced the principal countries of Europe. "I rehearsed," said Mme. Klafsky, "under Wagner's own direction. He oversaw the rehearsals in the Victoria Theatre at Berlin and there gave me his commendation."

In 1893 Klafsky was called to the Bremen City Theatre as first dramatic singer, and in 1895 she went to the Hamburg City Theatre, where the period of her full fame began. Thenceforward the name Klafsky was destined to awaken mighty echoes in the field of vocal and dramatic art, and she achieved steadily triumph upon triumph.

Among the greatest of those were her visits in German opera to London in 1892 and 1894 under Sir Augustus Harris. Here she scored an historic success. But in all the principal capitals of Europe the name and fame of Katharina Klafsky are well known and acclaimed.

Klafsky is not solely a great operatic artist but an equally great concert singer, with a large repertory. In addition to Wagner she is mistress of the works of Gluck, Mozart, Beethoven, Weber, Meyerbeer, Verdi and the younger masters.

"And apropos of the younger masters," said Klafsky, "did you know that I created La Navarraise in German in Hamburg? I'll tell you how that was. I was also singing in London during the season of 1894 when Calvé originated the rôle there. Both Herr Lohse and myself liked the work immensely. So much so that I went to see Calvé in it three times."

"It was in the December following that I sang at the Lamoureux concerts in Paris. Meantime we had strongly recommended the opera to Pollini of Hamburg. While in Paris Massenet saw me concerning it, heard me rehearse the rôle, gave me several hints and points, and then expressed himself as thoroughly delighted with my interpretation."

"I created the rôle in Hamburg on January 2, 1895, and the opera made a tremendous success. It is a great favorite with me. And I understand that it has not taken here! That is simply inexplicable. In Hamburg it was a veritable rage."

"You ask where and in what special rôles I feel I have had most marked success in America? That would be hard to tell. It seems as though all places and all works were equal. In Cincinnati, Chicago, St. Louis, New Orleans,

and Boston I never remember to have evoked greater or more exciting enthusiasm. I sang in Chicago the three *Brünnhildes* and was rewarded with the most lavish of ovations. I do not say it to be politic, but I am sincerely delighted with the American country and people. As for New York, it seems to me one of the loveliest cities in the world. I found the Boston audiences excessively kind and inspiring. The city itself has a tranquil, subdued aspect rather, but the musical spirit of the people is ardent and unreserved."

The following extract from the letter of a Boston correspondent is quoted as embodying in an interesting manner the impression made by Klafsky upon the Boston people:

That intensely dramatic and passionate opera *Tristan and Isolde* had a production here on Saturday afternoon that will remain as a notable event in the history of the drama. The rôle rôles were enacted by Alvary and Klafsky; the leading support was itself admirable with the single exception of Fräulein Stoll's *Brangäne*, which lacked much of the artistic perfection given to it last year by Mlle. Marie Brema. The *King Mark* of Emil Fischer was superb, and not less excellent was the *Knecht* of Wilhelm Mertens. Herr Alvary was as unsurpassed as a great tenor and a dramatic actor could well be; but it was in the new revelation of the lyric and dramatic possibilities of the character of *Isolde*, made by Katharina Klafsky, that a higher note was struck in the lyric drama and qualities undreamed of were revealed. It was seen on Monday night, when Mme. Klafsky impersonated the thankless rôle of *Ortrude*, in Lohengrin, that in this new singer Mr. Walter Damrosch had secured a star of the first magnitude. Her personality has that indefinable magnetism and impressiveness of a great artist; of one who replaces old standards of art by new ideals. But it was left for her *Isolde* to score such a triumph and inspire such enthusiasm as to make an audience of over 4,000 people simply wild with applause.

On Saturday Mme. Klafsky did not leave her rooms at the hotel or see anyone until time to be driven to the Boston Theatre, where the German opera is given. She took no food save two raw eggs and a cup of coffee. She kept herself in absolute silence and quiet, gathering, as it would seem, her forces from the atmosphere. Of all the exacting operatic rôles that of *Isolde* well leads. The heroine is on the stage certainly three-fourths of the time, and the tax it makes on the artist impersonating it is stupendous. After such an impersonation of it as that given by Mme. Klafsky any other and lesser one could never be enjoyed. It was simply faultless, and superb as a triumph of both dramatic and lyric art. It is seldom that we ever see any great acting in opera. The dramatic and the lyric gift are seldom united. In Mme. Klafsky this rare combination exists. Her poses are simply marvelous. They recall to me all I have read of Rachel's art. "Elle pose toujours," her friends said of Mme. Rachel. She takes the most sculptural attitudes easily, naturally, with apparently an unconscious grace that is singularly effective. Her acting is so impassioned, so intense, that the entire house is thrilled as by a magnetic current. At the *Tristan and Isolde* matinee the enthusiasm surged to the wildest height. At the end of the acts Klafsky and Alvary were called before the curtain six or eight times, and when at 6 o'clock the final curtain fell an audience that had sat in the theatre from 1:30 till that hour still remained, and the applause and cries of "Bravo!" "Bravo!" resounded, alternating with calls for Mr. Damrosch, who was at last obliged to respond, and as he came forward, led by the superb *Isolde* in her white and gold robes, the plaudits were fairly deafening. Such an operatic triumph was hardly ever before known in Boston—so wonderful an ovation.

The dissimilarity between Klafsky's imposing, tensely strung stage presence and the modest, housewifely, ingenious bearing of her private life is hard to reconcile. Away from the footlights she suggests nothing of what distinguishes her behind them.

She is the most unaggressive of cooey home bodies. The union and sympathy between her husband and herself seem complete, and she has a modest, confiding little way of appealing to his judgment that is thoroughly winsome and lovable.

Only when you touch upon one of her cherished rôles does the hint of capacity for excitement peep out. *Fidelio* was mentioned in her hearing without enthusiasm, and then the quiet little woman, without any theatricism, but a brief burst of true feeling, said, "Ah, but that music! Is not that great? I do love to sing it with my whole heart."

There can be no possible doubt that she loves all good and great music, and forgetting that she is a prima donna regards herself simply as a fortunate medium for the delivery of great men's musical thoughts.

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BROOKLYN, March 2, 1896.

REMEMBERING the average interest and attendance evoked by Italian opera over here, I am impelled to believe that the season of German opera, which was inaugurated by Mr. Walter Damrosch and Mr. Oscar J. Murray on Thursday night, is going to be more successful. Tannhäuser was not a wise choice for a starter, and the cast did not exhibit the entire strength of the company, but the house was considerably larger than I had expected to see, even allowing for this circumstance. It was a company of satisfied and pleased citizens, too. I don't suppose many of them went to hear great singing, but to hear a good ensemble and to see an opera staged somewhat as operas are staged in New York; for that had been promised, and that promise was fairly fulfilled. I have got through expecting to hear pleasing vocalism in German opera. If the stage is well set, the orchestra capable, the leader intelligent, the costumes historic, the action right, the people on the stage not disagreeable to look at, it seems to me that the conventions of German opera are not violated if the singing is second class. Honest, now, don't you think so? I don't imply that I care for Italian operas, because I don't, for many of them; but I do like the Italian style of singing.

On Thursday night Alvary had the title part, and he bawled like a bull heifer wanting hay. There was not a particle of feeling in his work. Whether he was sorrowful before *Elisabeth*, whether he was angry with the other minstrels, whether he was complaining to *Venus* about herself, it made no difference; it was one fortissimo, except perhaps when he was feeling his way tenderly through the high notes, for he is not very sound on those at present. For a man who has so good an idea of action and dramatic effect, this was queer conduct. He ought to know that it is impossible to make contrasts and effects without shading, and you can not have that in a monotone of strength. If Mr. Alvary will deign to read Emerson's essay on the superlative he may be persuaded to reform.

The two satisfying singers were Papa Fischer, who is still forty-five years old, and Johanna Gadsby, whose age I do not know, and it is no concern of mine, anyway. Fischer was big and broad in voice as he is in person, and he gave the same little sidelong twist to his head when he was getting out some notes that he used to give and that enables you to identify him when he is concealed behind the whiskers of *Wotan* or the pointed eyebrows of *Mephistopheles*. There is hardly a man on the operatic stage who has Fischer's splendid repose. That does not mean that he is merely idling in view of the audience. An old stage doorkeeper, criticising the young members of a company, said: "They just stands around doin' nothin' an' calls it repose." But true repose of art consists in wakefulness and the sense of power; it is impending or completed action; and Fischer has this.

Gadsby, too, is an agreeable artist, though not one of great emotional power, and her singing the other night was full and true and at times strong. Whoever staged the piece has good ideas of color and decoration, for the sometime andbi sarre effects of scarlets, greens, blues, yellows and nearly all the other colors in a jumble were avoided. The soft blue of *Elisabeth's* mantle, the white and silver of her gown, did not interfere with any of the other dresses, and it held its own when, as the act required, it was in close touch with Fischer's splendid red cloak. Opera is a high-priced entertainment; it appeals to persons of the most cultivated taste; therefore it is well, when it is as easy, to have it right in all of its departments.

After considering Alvary, Fischer and Gadsby it does not seem incumbent on me to dwell on the others. Ritza Eibenschütz was the *Venus*, a fair one vocally and not displeasing otherwise, but certainly not inspired or inspiring. Marie Matfield sang the shepherd's song prettily, and I have never heard the pipe come in more beautifully with the distant chorus. William Mertens, Anton Walther, Gerhard Stehmann, Albert Goleng and Edward Bromberg were the minor characters, and sang in a perfunctory manner, frequently with the objectionable tremolo. The chorus was strong but not steady, and the Männerchor sang like some of the local singing societies at a picnic. But the orchestra made up for nearly all other deficiencies. It was the finest body of musicians we have ever had in the Academy of Music in an operatic performance. And Wagner's operas need just that kind of support and participation, since they are written as much for instruments as for voices.

The orchestral numbers were played superbly, for young Mr. Damrosch has developed within the last half dozen years, and he seemed to be trying to make an agreeable impression. It is a long time since he was last here in a public capacity. He used to play on the organ in Plymouth Church; he has given his lectures here; he once gave an orchestral concert or so, for there was a society of devoted women, wonderfully like the Seidl Society of later years, who tried to bring him here for a series; but he was not old enough. With every respect to the other leaders, I like most of Mr. Damrosch's readings. He is a little slow, to be sure, but there were beauties in the score that I never caught in the impetuous rush of Mr. Seidl's conducting.

And there were originalities, too, that marked Mr. Damrosch as a man of temperament. Bits of color, a note of the horns or reeds, the instrumental susurrus at the curtain rise, impressed one as novelties. With such an orchestra to supply the music, I do not half care who does the singing. The ensemble was satisfactory, and the Damrosch season ought to be a success. On the company's next visit the opera is to be *Tristan and Isolde*. Everything you have had in New York—people, scenery and all—is promised for this production, and it is written that it will be the finest performance of German opera ever given in our city.

Walter Henry Hall showed the results of good training at Plymouth Church on Wednesday night, when his Oratorio Club appeared before a large audience, and his choristers, the women in white and the men like ravens, gave the *Lauda Sion* and a miscellaneous bill of interesting and enlivening music, with solos by several able if not widely famous singers. The chorus is large and goes into its work with a spirit that obviously is reflected from the enthusiasm of its conductor. It is a commendable addition to our not numerous choral societies. At its spring concert I hear that it is to sing a cantata of Harry Rowe Shelley's.

The Alliance had a musical on Monday night in Winsner Hall, when its director, Mr. Carl Fiqué, played a Grieg sonata with Carl Venth, and there were other concerted pieces and solos. The Alliance gave several choruses and its members sang individually. The musicale was not a public function, but was enjoyed by a large audience.

Henry Eyre Browne, the organist, who used to play at the Talmage Jabbernacle—pardon the colloquial localism—has two daughters who exhibit musical talent, and he brought them out in concert a few nights ago at Association Hall. Miss Ida May Browne, who is perhaps sixteen years of age, plays on the piano, and her sister, a little miss of ten named Susie Talmage, is a singer with a voice surprisingly large for so little an artist. Her voice is clear as well as strong, and she may become a vocalist of consequence; though you cannot tell much about the future of a singer at her age. The Wayne Male Quartet, the Berkeley Ladies' Quartet, Peter Ali, cornetist, who also used to play in the Tabernacle; George Werrenrath, the tenor, who holds his voice well and never grows smaller; Mrs. Mattie Dorlon Lowe, contralto; Miss Ethel Burkholder, violinist, and Robert Thallon, accompanist, were among the other participants. The hall was filled with the friends of Mr. Browne and his children, and several floral pieces were sent up to them on the stage.

Then we have had some lectures. William J. Henderson has been talking of the musical renaissance and praising Palestrina, and Dr. Hanchett has been analyzing Beethoven's sonatas with a thoroughness that is little less than startling. He took the third sonata at his last lecture on Tuesday, and played it bit by bit, explaining its construction and its relations, showed how differently it sounded this way and that, and finally played the whole work in a spirited and satisfying manner. His lecture was rather technical for some of the audience, yet the Institute aims to make its lectures instructive, and such talks are more to the purpose, no doubt, than merely popular lectures.

Professor Bowman is leading the Temple choir in this city, among other industries and recreations, and the first of a series of monthly glee nights drew a large audience to the Baptist Temple on Schermerhorn street. There was a collation afterward, and the professor was singled out for compliments and piano solos. The musical part of the program consisted principally of solos and duets.

As the time approaches for the annual choir changes, there is much uneasiness and much hope. The average member of the church music committee is secretly learning the difference between a sharp and a Dvorák symphony; between a staff and a baritone. With this much knowledge, which I dare be sworn is more than some of these committeemen possess, he can look wise and solemn when it comes to testing voices and hearing organists, and his dictum will therefore carry more weight with the brothers and sisters than if he was frank about his ignorance. I suppose the custom of engaging men absolutely unfamiliar with music to run the musical affairs of certain churches arose from the fact that they are apt to be positive men, who know what they like, and therefore think others ought to be of the same liking, and because their innocence of all information is apt to make them impartial.

There are rumors of many changes here. Among the more interesting of them is one about Lillian Blauvelt, who is in private life Mrs. Blauvelt-Smith, and an engaging little lady and a sweet-voiced one, whatever her name may be. It is that she is willing to sing in a Brooklyn choir, as she did some years ago, before she had appeared in opera in Belgium and in concert here. She will have company in that willingness. Concert engagements are not so many that any but the greatest singers can subsist entirely upon them.

Another rumor has it that the music committee of All Souls' Universalist Church is about to do an unasked and unexpected thing in raising the salaries of its singers—amazing circumstance! John Hyatt Brewer will stay with the Lafayette Avenue Presbyterian Church and will keep Tirzah Hamlen Ruland, contralto, and Frederic Reddall, bass. R. Huntington Woodman is a young man, like Mr. Brewer, yet both of them have been in service for sixteen years. Dr. Hanchett is to remain in the Central Congregational Church, and will organize a triple quartet there, I hear. Abram Ray Tyler is to remain at the New York Avenue Methodist Church in charge of the greatest organ in the city. He is to give another recital on it, by the by, next Saturday. Dudley Buck and all of his choir will stay at Trinity. They cannot be spared.

An action much regretted by the rest of the Brooklyn people is the resolution of the well-to-do people of the Church of the Pilgrims—Dr. Storrs' church—to cut down their expenses for music. This is one of the churches that you would suppose to be little affected by hard times. St. James' Cathedral will be one of the best equipped of the churches this year, at least in point of numbers, for in addition to the quartet there is to be a boy choir of thirty and a chorus of fifty.

The Brooklyn Institute concerts have been so well attended that a movement has been started to extend their benefits over a wider range of territory next season. The committee having the concerts, lectures and recitals in charge have decided, if practicable, to hire a hall or halls in darkest Williamsburg and try to reform the inhabitants of that district in the fall with concord of sweet sounds and utterance of deep wisdom.

On Thursday night the third concert of the season by the Hoadley Society occurred at Columbia Hall. The amateur orchestra played several things; Miss Carrie Teale, said to be a violinist of much promise, played a solo; A. E. Winnemore played on his flute, F. M. Davidson was the accompanist, and Miss Louise Borchers, contralto, sang. I was at the opera.

On Friday night there was a piano recital in Historical Hall by Mr. W. H. Barber, a pianist who has been studying at Weimar, but who, I believe, does not claim to have been a favorite pupil of Liszt. He is a pianist of intelligence and has been a close student. He has a skillful and vivacious style, and wisely forbore to exhibit every possible phase of his art, reserving some of them for a future occasion, in possible grand opera. His performance of a Liszt rhapsody won especial applause. The house was filled largely with his friends and they took him out to supper afterward.

Among recent rumors around town is one concerning the Seidl Society, showing its right to enrollment in those grand organizations that neither die nor surrender. It is credited with intending to get up another series of summer concerts—whether at the beach or in town I don't know. Is erring brother Seidl to be taken back, or is brother Thomas to succeed him? C. S. MONTGOMERY.



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**G**ENTLEMEN OF THE CLEF CLUB—As a gastronomically appreciative guest of yours let me thank you heartily for the magnificent free lunch of which I have just partaken so magnificently. Let me plunge at once before courage fails into my chosen subject, The Lion's Larynx and his Vocal Resources; I came very near commencing that "his" with a capital H, for you must admit that the subject is a formidable one. Do not become unduly excited, however, for I have always found myself able—as Mark Twain remarked in his first London lecture—I have always found myself able to allay any excitement by simply lecturing upon it.

By one of the rare chances that sometimes befall me I was honored with an introduction to one of this royal race by my eminent classmate, Dr. Delafield. This particular sovereign was at the moment most amiably disposed for observation. As I stood beside him in my ordinary erect and fearless attitude I noticed that he had assumed a recumbent and peaceful attitude, appearing to be suffering neither from hunger nor from thirst. *This lion was dead*, otherwise our attitudes might have been reversed—I experienced several surprises.

Had you met us, gentlemen, strolling through some African jungle (looking for what we could get), you might have noticed on your instant departure, that my leonine companion was not so many times the biggest brute of the two. But had you heard him roar you would have noticed nothing except yourselves. My friend Mr. Tubbs, in answer to an inquiry as to the propriety of my making a report of this address in to-morrow's issue of THE MUSICAL COURIER, most courteously replied in these words: "Our club does not desire to be extensively known and has never had its proceedings reported. However, we do not object to being noticed. Musicians generally do not, I think."

Neither have I ever noticed that my uproarious friend, the lion, has any desire to attract notice. He takes notice.

All others who happen to be in his visual vicinity, even musicians, seem to be suddenly possessed by a reforming modesty, a willingness to efface themselves without assistance—in a word, a desire to escape notice.

Still, he is not so very big. I have several valiant acquaintances, any one of whom, if tried in the balance with the lion, would not be found wanting; the ordinary lion would, for once, be vanquished—that is, if the balancing beam which supported the two scales were something more than a mile and a half in length.

For the roar of the lion is truly terrific. It seems to shake the ground, and really does so violently shake the drum of the ear that the whole person appears to be jarred, as by a gentle California earthquake.

What can be the sources of this frightful force? The manner of his bodily effort would seem to indicate that it could not be fully identical with that of man. Says Mr. Millais, a genuine African hunter, who has heard and witnessed the performance: "A good roar needs a great physical effort. The whole interior and muscles of the throat, mouth, stomach and abdomen are for the moment converted into an organ of terrific sound, and the sound does make the ground tremble, or appears to do so. He emits his first moan in any position; then draws in his neck and lowers his head, with extended jaws right down to his forepaws, as if about to be violently sick, while at the same time the back is arched and the whole animal bears the appearance of concentrated strain." Millais' phonetic reproduction of the sound taken when listening to three lions roaring their best is this:

"Moan—roar—r-o-a-r—roar—roar—grunt—grunt—grunt—grunt (dying away)."

You may have noticed that when a horse lowers his head the martingale is slackened and moved forward from the breast. Could a horse bend his head down to

his forelegs, as the lion does in roaring, the martingale would be exceedingly loose. Similarly the larynx or Adam's apple of the lion must be loosened from the cervical spine, for all the muscles from any part of the head to the breast bone, collar bones and upper ribs must be remarkably shortened and slackened when he "bends his head downward to his forepaws."

It follows of necessity that his vocal process is utterly different from that of man; for the human larynx must rest against the cervical spine, not only for resonance, but also as a condition of stretching the vocal cords. Also, it is held by nearly all special physiologists of the voice—by Bannati, Fournié, Merkel and others—that the muscles from the larynx and hyoid bone to the breast bone and to the lower jaw and palate are essential agents in bracing the whole vocal region for voice. No living man could make an even moderately loud sound with a position of the head similar to that of the lion. Whence, then, does this exceeding volume arise?

By the kindness of Professor Huntington a young man was detailed to exsect the larynx, hyoid bone, tongue and constrictor muscles of the lion. As the process went on there came to light at once one of the sources of power, the relatively enormous size of the larynx. It must have been eight or ten times as large as the larynx of man. To be sure, had the larynx rested against the spine during the roar a tremendous resonance might have been added; for at just the right place the spine was bare of muscles and as hard as a block of wood. But this mutual contact is made impossible by the position of the lion's head.

Dr. Livingstone noticed the odd resemblance of the lion's roar to that of the ostrich. Millais says that "though the roar of the latter is not so loud, it has exactly the same tone as that of the lion. But the ostrich always roars his best, the lion very seldom. This is because a good roar needs a great physical effort."

The reason for this prodigious exertion is easily explained. The diaphragm of the lion expands the ribs; that of man contracts them. In the lion it is a sharp pointed cone, nearly all muscle; in the man it is a flattish dome, largely tendinous. The lion's midriff is almost parallel with the ribs; with man it is far nearer at right angles with them. Therefore the diaphragm pulls nearly upward upon the ribs and they are so pivoted upon the spine that when they move upward they must move outward and make more space for the lungs. But the lion must in some manner compress the lungs to squeeze out air for the roar, consequently his abdominal muscles are compelled to put forth a mighty effort. As the keeper at our Central Park menagerie told me, and as I saw myself, "They swell up when they roar." In fact their ribs do expand while the abdomen is cramped in and up in a most violent manner.

Duchenne, Beau and Maissait, Mandl and many others made an almost inconceivable mistake in reasoning from the diaphragm of the quadruped to that of the biped, man. Yet by some survival of the unfittest we still combine our respiratory forces for some functions, as do the brutes, although there is an alarming waste of vital energy involved.

Suppose you all clasp your sides and cough or clear the throat naturally. Well, nine out of ten of you will surely feel that the ribs, instead of shrinking inward are swelling outward, a foolish but atavistically instinctive habit.

Millais' supposition "that the stomach and abdomen of the lion are for the moment converted into an organ of terrific sound" is wholly untenable. Even if his whole body was hollow it could resound or reinforce a chordal tone of one pitch and of no other pitches. But the lion's roar rises rapidly in a grand and gradual *portamento*, extending even beyond the full octave of Victor Maurel's occasional flights. It is utterly inconceivable that such an hypothetical cavity could aid the roar through its entire sweep. Besides, it would be a closed cavity thickly surrounded by bone, muscles, hide and hair. How could the sound escape? Close the F holes of a violin and the tone becomes faint. Yet here is a cavity and here an escape therefrom so skillfully described that they have been the despair of centuries. Rombach immersed a man in water up to his neck, but his voice was unaltered. It is impossible to entertain

the remotest suspicion that the body of the lion, even were it hollow, could serve in any way for the accession of sound.

It has been presumed, most presumptuously, that the lion is hollow, and even upon that presumptuous presumption the absurdity of the idea that the cavity could afford valuable resonance must be apparent. But a good lion is never empty. There are all sorts of carnal provender—natives, missionaries and so on—at his kingly disposal. Instead of being empty he is always, like man, like ourselves, gentlemen—*full*—(What is the word, Mr. Belais?) "Full!" Full? No, *filled*! The lion is always filled; *he abhors a vacuum*!

There is the popular belief that the lungs are hollow; that there is a cavity, an empty space, in the chest in which certain sounds may be resonated. On the contrary, the lungs are a spongy mass, with cells so minute that the largest one could not vibrate in unison with the highest appreciable or musically influential overtone of the royal roar. One might just as well cram a sponge into one of Koenig's largest resonators and still expect that its unoccupied body of air could vibrate effectively.

The great capacity of the mouth was noticed when I clasped the jaws and wrenched them apart. Even in death his appearance was awe inspiring. Those four cruel incisors, the massive jawbones, the general look of courage conquered only by grim death, still suggested life and ferocity. Indeed, there is but one animal known braver than the lion, and that is the bantam rooster. The smaller he looks the pluckier he is; a "four hoos wagon" is nothing in his determined eyes. I see nothing more ludicrous than the cowardice of the huge Newfoundland of my grocer next door when a diminutive bantam (a pet of his) charges him in the flank. He puts his tail between his legs and abjectly slinks to the rear of the store.

Why don't he chaw him up at one mouthful, Mr. Dorting?

Well, Carlo is puzzled; he simply cannot understand it. He can whip any dog in the neighborhood and not half try, but that little two pound bantam is past his guessing; he gives it up.

You may wonder at my rashness in thus familiarly disdaining that austere countenance, but, gentlemen, I am somewhat of a fighting animal myself. I am a personal friend of the champion, Jim Corbett, if the unrequited loan of \$30 is a sign of friendship.

I fitted into the late war as a member of the Twelfth Massachusetts Regiment, and inspired more than the usual amount of consternation among my comrades. You just ought to have seen them scatter when I got over a fence with my gun looking four ways for Sunday!

It is the honest truth that I can hear in memory at this instant the bullet rattling in the barrel, down and out; for I had forgetfully rammed the wadding down on the powder and had casually inserted a bullet as an afterthought. It was a venerable weapon, a relic of 1812. It nearly kicked my shoulder off every time it was fired.

"Let me see," said a sarcastic friend some years later. "Let me see! You were only twenty-four hours too late for the battle of Antietam." "Let me see," I replied, "you were teaching school in Vermont."

I was promoted—to the front rank—on the day after that Antietam contest. I fell in my tracks two or three days before, and the major, who chanced to be riding by, called out: "Give that man a pass to the rear!" I then faded from consciousness. On coming to my senses I found a slip of paper in my hand, and I struggled and struggled on as best I could. By sticking my gun between the "hard tack" boxes of a supply wagon and hanging to the ropes that bound them I managed to cross the river at Boonville, the bridge having been burnt by the Confederates, and reached the 31 per cent. of my regiment which had survived that desperate encounter. The next morning we were drawn up in front of some dense woods, in which the enemy was supposed to be concealed, Lee's retreat during the night not being known. The man in front of me beckoned to the sergeant at the end of the line and whispered to him a few words. I was grabbed by the shoulder and shoved forward into the front rank. A moment afterward

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I heard my predecessor remark to the next man *sotto voce* that he didn't care a continental for the enemy, but he was not going to have my gun loose behind him!

But, to return to our muttons, it is certain that the lion's sources of vocal power are the immense comparative size of the larynx, and especially of the vocal cords, and the prodigious force with which his breath assails them; also in the size of the tongue and adjacent parts; and besides this, the peculiar form of the roar's vibrations. The vocal waves overlap each other. Before one vibration has ceased another commences to press against the ear drum, so that it is never fully released.

This is hardly the place or the hour for remote acoustic deductions. It can only be intimated that this constant ear pressure makes the drum constantly so tense that it cannot appreciate the gentle impact of the lesser overtones. They are present but cannot be recognized; and it is a well-known fact that the overtones give the voice its peculiar qualities. Without them all tones like those of the stopped diaphon pipe or the tuning fork are hollow. For instance, put your head in an empty barrel and sing. The reflected waves are so constant, so incessant, that the ear is constantly pressed, the gentle overtones are not realized, and hollowness itself is engendered. Similarly, the voice of the lion never releases the ear, but gives it a tremendous sensation.

As I stood last Friday before some noble specimens, awaiting their midday repast, they took on a roaring fit, and my ears fairly ached from the powerful air pressure. Consider the occasional power of the human voice, such a voice as that of Maurel, of Edouard de Resaké, or even of our confreres, Agramonts. Multiply that by eight, endow it with enforced hollowness, and what a prodigious inarticulate output it would become!

But I am finding myself in the uncomfortable position of the old and somewhat profane sea captain whose pious wife had certain lectured him into having morning prayers. The whole family went on its knees, and he prayed, and prayed, and prayed some more, and kept on praying. The good lady herself soon became fatigued and gently whispered: "Well, husband, I guess that's enough for this time!"

"Enough!" he roared, "enough! I've had enough the last half hour, but I don't know how to wind the blessed thing up!"

JOHN HOWARD.

318 West Fifty-ninth street, New York City.

### Carl Le Vinsen Defines Diaphragmatic Breathing.

TO judge from an article by Mr. Howard (which appeared in THE MUSICAL COURIER of February 6) entitled Singing in French, but being in reality a violent attack upon diaphragmatic breathing, it is evident that he is entirely ignorant of that mode of respiration, and for his benefit, as well as for the benefit of those who otherwise might have been misled by his article, I shall demonstrate that diaphragmatic breathing is indispensable to perfect tone production, and that clavicular breathing is to be condemned. Mr. Howard writes:

The substance of what will be read in this and the following paper is derived from the reports of many pupils who in former years had studied personally under Lamperti. In the vital regard of breath taking their circumstantial description differed diametrically, for one declared stoutly that Lamperti made him expand the chest in inspiration, the other as firmly maintained that he was compelled to confine all expansion to the abdomen, leaving the chest unmoved.

But they agreed that the famous master told them that the breathing should be wholly, *solely* from the diaphragm.

Many teachers claim to be pupils of Lamperti who have never studied with him, or, at best, who have only taken a few lessons from the master, and it is evident that the plurality of those to whom Mr. Howard refers (if we are to believe the statement) belong to this category, as they flatly contradict each other; and yet all Mr. Howard knows about Lamperti's teachings is gathered from these self-styled Lamperti pupils, *i. e.*, he knows absolutely nothing about it. From these contradictory statements Mr. Howard gleefully concludes that Lamperti taught his pupils inhaling by pressing down the diaphragm by will force, without allowing the chest to expand (which is Mr. Howard's definition of diaphragmatic breathing—the wildest that ever entered the head of a madman) although he admits that some of them declared that Lamperti made them expand the chest in inspiration; and solely on the strength of this confusion Mr. Howard goes on railing against the master and diaphragmatic breathing in general, apparently unconscious that he is in reality sneering at his own misconception and misrepresentation of both.

That Mr. Howard does not hesitate to criticise Lamperti after admitting that he knows practically nothing about his teaching except what he has gathered from contradictory reports shows the flimsiness and insincerity of the man, and that he writes to make a sensation, utterly regardless of whether there be any truth in his statements or not as long as he thinks that they read well enough.

How Mr. Howard misrepresents Lamperti the following quotations from Lamperti's Treatise on the Art of Singing will prove:

"As an easy emission of the voice depends much upon the respiration the pupil should, generally speaking, breathe in as large a quantity of air as the lungs can contain, avoiding noises and all movements of the figure, especially raising the shoulders, &c."

And again:

"These different types of respiration are often combined, or rather succeed one another; for instance, a continued abdominal respiration will become also lateral. A prolonged lateral respiration may become either abdominal or clavicular, and a prolonged clavicular respiration will become lateral."

Here we are told to "breathe in as large a quantity of air as the lungs can contain," which cannot be done without expanding the chest, and that he recognizes this fact by saying that "a continued abdominal respiration will become also lateral."

I shall now explain diaphragmatic breathing. The diaphragm is a muscle which separates the thorax (chest cavity) from the abdomen. It is not unlike a soft felt hat with the rim turned down. All inspiration is produced by suction, and when we inhale in the proper way the diaphragm descends like a suction pump and presses down upon the liver, stomach and intestines, and at the same time flattens itself.

In descending it deepens the thorax, and by flattening itself it widens it, and this causes the air to rush in and gradually fill the chest from below upward. First, the space immediately under the lower ribs begins to swell, then the lower ribs, &c., until at last the entire chest is extended and filled with air to its utmost capacity. In lateral breathing the diaphragm flattens, and thus causes the ribs to expand; but it does not (like in diaphragmatic breathing) descend sufficiently to give the needful room for a deep breath, and in clavicular inspiration the breath becomes still more shallow. This will suffice to show that it is only through diaphragmatic (or natural) breathing that we are able to utilize the entire lung power.

Let us now see Mr. Howard's version of diaphragmatic breathing:

*Experiment No. 1. Sit erect, with your back touching the back of the chair and the hands clasping the sides about half way from the hips to the armpits. Purse the lips as you would for a shrill whistle; then sip in breath by bearing or pushing the abdomen forward, but avoid the slightest outward movement of the ribs against the hands.*

This is strict diaphragmatic inhalation; nothing else can possibly be called diaphragmatic breathing, yet this ridiculous mode is the only one advised by Lamperti.

Of course, nobody ever taught or practiced this kind of inhaling, and nobody probably ever dreamed that it existed before it emerged from Mr. Howard's fertile brain, and the greatest absurdity of it all is that Mr. Howard, with strange inconsistency, admits this in the following sentence:

"No man, woman or child in Christendom or heathendom takes breath solely 'from the diaphragm,' even in natural, peaceful sleep; nor can the faintest whisper be made distinctly audible by the isolated use of the abdominal muscles."

Here he contradicts himself in the most ridiculous manner; for right before this quotation he writes about the misery such masters like Lamperti must have created by teaching their innocent, unsuspecting pupils this "Howard brand" of diaphragmatic breathing.

I would like Mr. Howard to tell me who these pupils were, as (according to himself) they could neither be men, women nor children. I would likewise ask him to explain how Lamperti produced such great singers if he taught them this kind of breathing, through which a singer can hardly get breath enough to emit the faintest whisper.

These things are perhaps perfectly clear to such an astonishing genius as Mr. Howard, but they will forever remain a riddle to any other mortal.

From the following quotations it seems that Mr. Howard favors clavicular breathing:

*Experiment No. 2 (for soprano or contralto)—Before rising in the morning fold your hands across your chest and think of something else. Casually notice, in the midst of your other thoughts, that the hands are rising and falling.*

*Try to check this rise and fall and notice how labored, and after a few minutes, how distressing, your breathing becomes. Again let nature take its easy course and observe the feeling of relief and the unmistakable heaving of the whole upper frame.*

This is nature herself, &c.

Indeed! so "this is nature herself" who produces this "unmistakable heaving of the whole upper frame." If Mr. Howard substitutes "tight lacing" for "nature" I should agree with him, for that is the cause of this pernicious and unnatural way of breathing. Tight lacing means to put part of the body in a vice, which prevents the abdomen and lower ribs from expanding and thus makes any breathing, except the clavicular, impossible; so it is no wonder that this "unmistakable heaving" has become second nature to many women whose ancestors have laced for generations and who themselves are slaves of this barbarous and abominable fashion. If clavicular breathing be natural, why do men or women who belong to races which are not afflicted with the curse of lacing not use it, and why are not all our own ladies addicted to it?

From my own experience, I have taught several young

ladies who had no inclination to use clavicular breathing. Among others, three sisters studied with me who breathed so perfectly that I never had to correct them. There was no "unmistakable heaving" when they sang, and for this reason their sustaining power was immense. They had never worn corsets. Let us now take a case of one who laced tightly. A young girl came to have her voice tried, and produced some tremulous tones which she could only sustain for about two seconds. I knew at once that the weakness was caused by using clavicular breathing, and that singing was out of question with this kind of respiration. Consequently I explained to her how to breathe, and after several desperate attempts to take a deep breath she exclaimed: "As far back as I can remember I have always used clavicular breathing, and I do not even know the sensation of expanding the lower portion of the chest." In other words, she had for many years allowed the lower portion of the lungs to fall into disuse, the danger of which needs no comment. I told her to practice diaphragmatic breathing in the morning before dressing, and next lesson she informed me that she was able to breathe better, but not with her corsets on. After this she left them off, and gradually she learned to breathe perfectly, and consequently she is now able to sustain her tones and has got entirely rid of her tremolo. When she began to study with me her chest was sunken and she was very sickly; but by practising diaphragmatic breathing she has gained perfect health.

Lateral breathing is, of course, far superior to clavicular breathing; but as the ribs begin to extend immediately during inspiration, so they will, likewise, immediately begin to contract during expiration and cause the chest to collapse if the singer has a long phrase to sustain, and under such circumstances there can be no perfect control over the voice. In diaphragmatic breathing this collapsing of the chest is avoided. The singer must, before inhaling, have the whole chest from the waist up moderately expanded, and during inhaling the diaphragm must descend over the abdomen and extend the space immediately under the ribs, and if an extra large breath is needed the diaphragm may still extend the lower ribs a trifle (it must be borne in mind that the lower ribs are already somewhat extended). During exhaling the diaphragm ascends, drawing in the abdomen, and (if the singer has a long phrase to sustain) the lower ribs may also gradually contract, but the upper portion of the chest must remain immovable, which gives the singer perfect control over his breath.

This is true diaphragmatic breathing and exactly like one of my teachers (a Lamperti pupil) taught it, but if Mr. Howard honestly desires to get information about Lamperti's teaching I refer him to Mme. d'Arona for wisdom, as she was one of the master's greatest pupils. I do not, however, believe that Mr. Howard cares to gain any knowledge. He is evidently contented to work upon the same plan as those who sometimes write long and elaborate criticisms about performances which never took place. Of course, in such cases the reporters are found out, just like Mr. Howard is in this case.

CARL LE VINSEN,

124 East Forty-fourth street,  
New York City.

**Maud Morgan Musicales.**—Miss Maud Morgan will give a series of subscription musicales at her residence, 18 Livingston place, Stuyvesant square east, on Thursdays, March 12, 19 and 26, at 4 p. m. Miss Morgan, who will herself play the harp, will be assisted by Mr. Heinrich Meyn, basso; Mr. George W. Morgan, baritone; Mr. Victor Herbert, cellist; Mrs. Ida Letson Morgan, pianist; Mr. William C. Carl, organist; Miss May Colby, harpist; Miss May Ludington, pianist, and Masters J. Bright Lord and Harry C. Smith, trebles (from Grace Church choir).



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AND now Theodore Thomas is the sensation in our musical world. The advance sales for his concerts have been large. New York craves good orchestral music.

THE German opera at the Academy of Music is proving very successful. The performances are artistic, and Mr. Walter Damrosch will doubtless have another brilliant season to his credit.

LILLI LEHMANN has not yet been engaged by Abbey & Grau, but negotiations are certainly in progress. The great German dramatic soprano is in better physical condition than she has been for the past five years, and her presence here next season would lend additional brilliancy to the opera.

IN the Berlin letter of the New York Times published last Sunday we found this interesting paragraph:

Arthur Nikisch, formerly of Boston, now musical leader of the "Gewandhaus," in Leipzig, is making arrangements for a series of concerts on a very elaborate scale, to be given in New York and other cities on the American continent in the spring and summer of 1897. "I long to revisit your dear land," Professor Nikisch said. "I cannot forget the aesthetic tone of your cultivated society and the incomparably liberal temper of Americans. Oh, the healthy, intellectual breezes on the New England shore, the magnetic, inspiring influences of its moral purity and ethics! Yes, it is a treat to me whenever I come across an American and can turn my mind to recollection of happier days spent in the United States."

THE musicians of Paris are at war respecting the successor of Ambroise Thomas as director of the Paris Conservatory. About ten years ago Gounod, who little thought that the venerable Thomas would outlive him, published an article in a review suggesting Saint-Saëns when a vacancy should occur. Saint-Saëns, however, seems not to be a serious candidate, as the duties of the office would interfere with his passion for foreign travel. The most serious candidate is Massenet, who has the advantage of being already professor at the conservatory, and the most successful living operatic composer of France. The opposition to him is based on a fear that favoritism, which Thomas resolutely banished, would again be introduced into the conservatory. Furthermore, Bruneau, who was one of Massenet's pupils, and is musical critic of the *Figaro*, alleges that Massenet's teaching was one-sided, and directed only to the formation of melody, neglecting almost entirely the rôle of the orchestra in modern music drama.

A DECREE of the Berlin Kammergericht forbids the use of double names, so common in many circles. A publisher named Winkler called himself Winkler-Tanneberg, the latter word being the name of his birthplace. He was summoned before the police magistrates for violating the cabinet order of April 15, 1822, prohibiting a change of family or surname. He stated in his defense that he had not changed his name, but merely added to it, in order to distinguish himself from others of the same name. He was found guilty not only by this lower court, but by a higher one, from which he appealed to the superior court above mentioned. The court declared that although he had acted in good faith he had violated the law and changed his name contrary to the aforesaid order. All artists or writers, the court added, who imitated the defendant's example will be liable to prosecution.

### SHORT PROGRAMS.

OF what is good we should always be left something to desire. It is the rule of life pervading most things of true worth that of them at one time we can seldom get all we covet. To such degree that little strikes us as of any veracious value unless we can leave it with still piqued appetite, and recognize delay and obstacle in the path before we may taste of it again.

But there is an exception in the case of musical programs. Why is it that musical artists, men and women representing the finest emotional and most elevating art under the sun, should seek to glut and cloy us by a superfluity of choice gifts? Mediocrities in any profession are always glad to push their wares, but high-class representatives of music are pitifully, humiliatingly prone to think that in order to attract a public they must give it a gorging banquet. The unfortunate public gets gorged half way, and with the result usual after an indigestible dish

decides to leave it severely alone in future, unless for appearance or politeness' sake it is forced to partake incidentally again. Appearance or politeness does not pay. That is why so many artists, all-by reason of their overlong programs, are left disagreeably but deservedly in the lurch.

At headquarters of music in New York this season the various permanent societies', &c., programs have been of reasonable brevity, with one or two exceptions. But there is a large army of solo artists, givers of piano, of violin, of song recitals, or projectors of miscellaneous concerts, whose programs are almost unexceptionably too long. Piano recitals are invariably too long, longer than the greediest and hungriest provincial even will demand. Song recitals are too long, and the tax imposed by vocalists upon themselves at one hearing is such as to make comprehending people nervous through their sympathy. There have been recitals here this season where anyone knowing anything whatever of the vocal art would realize that injurious fatigue must have set in with the singer before two-thirds of the program had been covered. Violin recitals are also tremendously overdone, while the programs of miscellaneous concerts, where each performer seeks an equal showing, amount to little short of an inquisition.

The cheaper the commodity the more lavish the quantity provided. There is no doubt that obscure musical people who give concerts are makers of the longest programs, and in this way shut themselves out very often from a consideration which, if deserving, might blossom into some opening and recognition for them. But the evil is not confined to the obscurities. First-rate artists, leading soloists, who, where not subject to the regulations of a society, set forth to make their own programs invariably make them too long. Two evils are with much deliberation harnessed together—a fatiguing tax on the soloist and precisely the same thing on the public.

When people attend a concert which is good, and which they are capable of enjoying if they get just a little less than enough, the appetite is excited and they seize if possible the next opportunity to enjoy somewhat more of the same thing. But no matter how appreciative they may be, if things are overdone and boredom sets in—as it will with the most musician in the world under pressure—they come away wearied and surfeited, and probably with the inward declaration that they will be careful about getting themselves in for an affair of that prolixity again.

When people who are not musical attend a concert with an overlong program the evil accomplished is most discouraging of all. They are permanently driven backward. Perhaps if the program were brief, patience not being taxed, these same musical ones might develop some taste and sympathy for an expression of art which was not forced upon them by painful duress, an hour's too long sitting and silence with the expectation attached that they shall politely affect enjoyment. Artists injure themselves financially as well as artistically by these long programs. There are numbers of people who would be willing to go to concerts, but will not wade through a long list of numbers in order to reach something on a program they really want to hear. These long programs begin to form a scare, and when the amateur casts his eye on one, if he had any previous idea of opening his purse and buying a ticket he promptly abandons it and murmurs to his many-a-time over-taxed nerve centres, "Not with that program."

It was refreshing recently to see the advance programs issued for the Szumowska-Adamowski chamber recitals, upon which three numbers of medium length constitute a performance. When people go to an afternoon of chamber music of this length they come away fresh and with all their appreciation at high-water mark. It is safe to say that a mediocre performance of this length would eventually meet better financial results than a superior performance with a spun-out program. But if superior merit and brevity may be combined, then may we see that entrance of a wedge which shall mean at last a species of musical millennium.

These long programs may suit a hamlet in the West where the annual concert can hardly be conceived of dimensions long enough to gratify the populace. They also do in country boarding schools and at annual college examinations, with the parents present. But they are out of date and place in the professional concert rooms of the city of New York and need to be strenuously condemned.

## MISS THOMAS' DECORATION.

THE OFFICIAL DOCUMENT.

IN our issue of February 26 was announced the distinguished honor conferred by the French Government upon the representative of THE MUSICAL COURIER, Miss Fannie Edgar Thomas, by her appointment as an officer of the Academy. The official documents have now arrived from Paris, and the original and its translation are herewith printed.

It will be observed that, with a true Gallic delicacy and refinement of sentiment, the great French musical artists bestow upon Miss Thomas their congratulations and thanks for the work performed by her in the mutual interests of France and the United States, and take an active interest in making a request upon the former's Government to honor her with a distinction commensurate with their estimation of her unique labors. The signers of the petition constitute the foremost musical minds of France, including the late Ambroise Thomas, and it is naturally most gratifying to this paper to have become the medium through which Miss Thomas has been enabled to associate and harmonize the musical elements of both countries. Every American musician should feel proud that his country has been able to produce a musical paper that finds itself so thoroughly recognized through its representative as THE MUSICAL COURIER is at this moment in France.

Address to the Minister of Fine Arts.

A MONSIEUR LE MINISTRE DES BEAUX-ARTS À PARIS.

"MONSIEUR LE MINISTRE :

"Nous avons l'honneur de recommander à votre bienveillante attention Mademoiselle Fannie Edgar Thomas, critique musical de New York, qui a été envoyé à Paris à poste fixe, par une importante feuille musicale des Etats-Unis, THE MUSICAL COURIER.

"Les essais que Mademoiselle Thomas a envoyés en Amérique pendant une année ont pris une importance, telle, qu'ils sont souvent reproduits dans nos journaux hebdomadaires, et ont attiré l'attention des musiciens.

"Non seulement Mlle. Thomas s'efforce de pénétrer le génie musical de la France, mais elle le fait dans une forme si courtoise, qu'elle est déjà l'amie de presque tous nos artistes célèbres, qu'elle s'efforce de faire apprécier en Amérique, ou l'art allemand était jusqu'ici prépondérant.

"Fixée à Paris depuis un an à peine, elle a déjà compris la beauté de notre art musical, grâce à une intelligence et une largeur d'idées peu communes.

"L'enthousiasme qu'on trouve dans chacun de ses lettres, est joint à une grande sincérité; les éloges qu'elle adresse à notre pays, auront une influence importante sur les Américains, et pour la musique.

"Nous trouvons Mademoiselle Fannie Edgar Thomas digne d'une récompense qui serait pour elle un puissant encouragement pour ses travaux; et nous osons solliciter pour elle, Monsieur le Ministre, la décoration d'officier d'Académie.

"Veuillez agréer, Monsieur le Ministre, l'assurance de nos sentiments respectueux.

Alexandre Guilmant,	Ch. M. Widor,
Ambroise Thomas,	Eugène Gigout,
C. Saint-Saëns,	Bourgault-Ducoudray,
Massenet,	Joncière,
Marmontel,	Diemer,
Lamoureux,	Lenepveu,
Colonne,	Lefebvre,
Messager,	Dallier,
Ernest Reyer,	

## TRANSLATION.

"We have the honor to recommend to your attention Miss Fannie Edgar Thomas, music critic, of New York, sent to remain permanently in Paris by an important musical paper of the United States, THE MUSICAL COURIER.

"The essays which Miss Thomas has sent to America during the past year have assumed such importance that they are frequently reproduced in our weekly papers, and have attracted the attention of musicians.

"Not only has Miss Thomas succeeded in penetrating the musical spirit of France, but she has done it in so courteous a manner that she is already the friend of our celebrated artists, whom she is making appreciated in America, where German art has heretofore been predominant.

"Established in Paris scarcely a year she has already grasped the beauty of our musical art, thanks to an intelligence and largeness of idea by no means common. The enthusiasm which is to be found in

each of her letters is joined to a grand sincerity. The praise which she bestows on our country will have an important influence upon Americans and upon music.

"We find Miss Fannie Edgar Thomas worthy of a recompense which shall be to her an encouragement in her labors, and we beg for her the decoration of officier d'Académie."

This résumé of French thought in regard to Miss Thomas was made by M. Guilmant and sent to the Academy with the signatures several months ago. Although there have since been two changes of ministry the wish of the musicians has not been neglected, and Miss Thomas was nominated officier d'Académie on February 18.

The name of M. Th. Dubois does not appear with the others, as it was through his hands that the presentation of the demand must pass to the Minister.

Massenet, who was at Milan at the time that the movement took place, sent immediately the following charming letter:

Je me joins avec le plus cher empressement au désir exprimé par mes éminents confrères afin d'obtenir pour Miss Fannie Edgar Thomas les palmes académiques.

Miss Edgar Thomas est une personnalité excessivement intéressante qui mérite l'attention de Monsieur le Ministre des Beaux-Arts.

MILAN.

MASSENET.

Added to this paper was a list of the principal topics of French interest which had appeared in



MISS FANNIE EDGAR THOMAS.

THE MUSICAL COURIER, and which even at that time touched upon the main features of musical value in Paris, for instance:

French composers, their lives, work and influence.  
The organists of Paris, some forty French teachers.  
Music in the public schools.  
Special music schools.  
The Conservatoire, five letters being consecrated to this subject alone.

Musical publication in France, methods, &c.  
The subject of copyright and art protection.  
Relation of the state to music.  
Lyric academies, management, intention, &c.  
Music, sacred and profane, in France.  
Progressive movements in and out of Paris.  
Societies for the advancement of music.  
The translation of operatic works.  
The orchestra leaders.  
Concerts and concert halls.  
Church choirs.  
Foreign students in Paris, &c.

This last heading suggests the change of key, when, drawn by sympathy for her student compatriots in the city Miss Thomas dropped for a time the interesting French researches, and turned her whole attention to the subject of the musical education of American girls in Paris, which has formed the basis of almost a year's writing.

In her attitude toward home and our American people Miss Thomas has been influenced only by an absolutely just sentiment, accenting both the failings as well as the merits of foreign teaching. She has been unswerving in her insistence upon home education, and a persistence in advocating strict study into the advisability of first considering the possibilities involved before placing our young people in the hands of foreign teachers. Her efforts to aid in raising the standard of art and demanding a deeper study here first have had beneficent results already, and the great army of readers of this paper every week, every

day in the week we may add, has been influenced in a remarkable degree by her weekly contributions from Paris.

## A USEFUL AFFECTATION.

EVERY country has its period of epidemics. There are a hundred spots on the globe where some regularly recurrent fever makes people wary in advance. They fly from the plagued hollows to the hills when its approach is heralded. In places like the good, progressive city of New York, when the erratic finger of an epidemic shows itself those who can afford it also fly the territory. No sane person with money enough to evade the bane remains to take dangerous risk.

But we are dealing with a fever here which has just attacked us—a strange fever controlled by managers, who may choose to make it last any time from a week to several months. This time it will last in New York exactly twenty-one days. The uncanny thing about this fever is that nobody flies from it. Still further, the disease is courted, even assumed. Those who can show no real, visible traces of it pretend they have it. The true physical symptoms belonging to it are a severe aching of the back, a distressed tension of the eyeballs, and a detached, absorbed expression of countenance, with a most ornate fervor of speech. People afflicted with the fever, however, always deny the backache and the painfulness of their distended eyeballs. They will only admit the essential detachment of expression and the violent enthusiasm of speech.

Well, what's the use in any longer beating about the bush in giving this fever a caption? It's Wagner opera fever. Some people get over it very quickly. Some—particularly if they be Italian opera-loving people and say so—refuse to take it at all. New York, however, is a progressive city, a city of culture; it has to take painful fevers and still smile and smile and be a villain—that is, we mean to say, suffer the pains of fever while opening its purse strings to repay the privilege of being permitted to undergo the rack.

Mr. Theodore Thomas, who many years ago insisted on giving Wagner programs when a majority did all but plug their ears with cotton, may have been the seer of his kind. "But the people don't understand Wagner," a public spirited man remarked. "If you mean to keep a clientèle you must change, at least modify, your programs."

"Don't understand!" repeated the conductor fiercely. "Then they've got to understand, that's all. The sooner they understand, the better. They must teach themselves. You understand me on this point, do you not?"

And the Wagner programs went on.

The city of New York holds a large number of educated musical people, whose true, judicious preference for the Wagner music-drama is a thing as natural as the way they draw their breath. These people are usually quiet about it, however, and they can hardly be esteemed by the most hopeful as standing in a majority. The majority are the persons stricken with the fever, who cry out loud to the moon and stars and a suspicious circle of human beings their worship for a one and only true god, and forbid by inspired authority that other false gods shall be set before them.

They are not without their use, however, these people, although the good they accomplish is built on a basis of falsehood. They pay to sustain their affectation, and they enable the true Wagner lovers to have the opera which without their subscription could not be maintained on the boards. Their gold can keep Father Wagner alive and a conqueror, and the cause of music being their debtor, why, let motives and shams and ignorant absurdities be buried fathoms deep.

And now the day is here for the full blown exposition of the masquerade. We have German opera for three weeks—all too short—which began on Monday a week ago at the Academy of Music under Walter Damrosch. It has plenty of sincere followers and a hungry community of educated people await its coming with keenest interest. A number of those who are being educated looked forward to it as the most delightful and progressive scheme in their tuition. And then come the body of masqueraders, exemplifying the proverb that "Out of evil good may come," for they are willing—more willing often than the truly virtuous—to support the cause in whose favor they deem it worth the while to wear a mask of penance and distortion.

New York is in the clutches. Watch the faces of

so-called musical people for these three weeks to come. When they go to the opera, like it, and say little, you may draw truthful conclusions. When they go, and exult and rave, and wonder what the world did before Wagner was born, you may sniff Donizetti and Bellini in the background.

### The Thomas Concerts in the East.

**M**R. THEODORE THOMAS, with the Chicago Orchestra of ninety musicians, will give a series of seven grand orchestral concerts in the Metropolitan Opera House in March. There will be five evening concerts on the following dates:

Tuesday, March 17, 8:15 P. M.  
Saturday, March 21, 8:15 P. M.  
Monday, March 23, 8:15 P. M.  
Wednesday, March 25, 8:15 P. M.  
Saturday, March 28, 8:15 P. M.

and two matinées on the following dates:

Tuesday, March 24, 2:30 P. M.  
Friday, March 27, 2:30 P. M.

The evening concerts will begin promptly at 8:15 P. M., and the matinées at 2:30 P. M. The soloists, as announced on the following programs, are Mme. Emma Juch, Mr. Rafael Joseffy, Mr. Bruno Steindel, Mr. Edmund Schuecker, Mr. Plunket Greene, Mr. Max Bendix and Mr. Ben Davies.

The programs speak for themselves, representing as they do such a wide range of orchestral literature, and being interwoven one with the other, so as to form a perfect chain.

Season tickets are ready for delivery at Schubert & Co.'s, 23 Union square. The subscription prices for the seven concerts are as follows:

Orchestra chairs and orchestra circle.....	\$10.00
Dress circle (first row).....	10.00
Dress circle (other rows).....	7.50
Balcony.....	5.00
Boxes (first tier).....	75.00
Boxes (second tier).....	60.00
Stall boxes.....	50.00

Prices of season tickets are proportionately smaller than the prices of single tickets if purchased for each concert.

Family circle to students, \$3 for the season. Single tickets will be 50 cents.

#### PROGRAMS IN NEW YORK.

*Tuesday, March 17, at 8:15 P. M.*

Overture, Leonore, No. 3.....	Beethoven
Symphonic Pathétique.....	Tschaikowsky
Symphonic Variations.....	Dvorák
Polonaise, A flat.....	Chopin
Orchestration by Theodore Thomas.	
Vorspiel, Die Meistersinger.....	Wagner

*Saturday, March 21, at 8:15 P. M.*

Soloist—Emma Juch.

Variations, Choral St. Antoni.....	Brahms
Symphony, Eroica.....	Beethoven
Songs—	
In the Hothouse.....	Studies to Tristan and Isolde..... Wagner
(Orchestration by Theodore Thomas.)	
Mme. Emma Juch.	
Introduction and closing scene, Tristan and Isolde.....	Wagner
Mme. Emma Juch.	
Overture, fantasia, Romeo and Juliet.....	Tschaikowsky

*Monday, March 23, at 8:15 P. M.*

Soloist—Mr. Rafael Joseffy.

Sonata, F minor.....	Bach
(Orchestration by Theodore Thomas.)	
Symphony No. 4, E minor.....	Brahms
Concerto No. 4, G major.....	Beethoven
Mr. Rafael Joseffy.	
Overture, Sappho.....	Goldmark

*Tuesday Afternoon, March 24, at 2:30.*

Soloists—Mr. Bruno Steindel, violoncellist; Mr. Edmund Schuecker, harp.

Two marches, E flat, G minor, op. 40.....	Schubert
(Orchestration by Theodore Thomas.)	
Symphony No. 7, A major.....	Beethoven
Concerto for violoncello.....	Molique
Mr. Bruno Steindel.	
Scherzo, op. 45.....	Goldmark
Fantasia, Caracteresque, for harp.....	Parish-Alvares
Mr. Edmund Schuecker.	
Marche Funèbre.....	Chopin
(Orchestration by Theodore Thomas.)	
Overture, Tannhäuser.....	Wagner

*Wednesday, March 25, at 8:15 P. M.*

Soloists—Mr. Plunket Greene, bass; Mr. Max Bendix, violin.

Symphony No. 1, B flat.....	Schumann
Aria.....	Mr. Plunket Greene.
Concerto for violin.....	Brahms
Mr. Max Bendix.	
Overture, fantasia, Hamlet.....	Tschaikowsky
Wotan's Farewell and Magic Fire Scene, Walküre.....	Wagner
Mr. Plunket Greene.	

*Friday Afternoon, March 27, at 2:30.*

Soloist—Mr. Rafael Joseffy.

Symphony, From the New World.....	Dvorák
Concerto, No. 2, A major.....	Liszt
Mr. Rafael Joseffy.	
Bacchanale, Tannhäuser.....	Wagner
Siegfried Idyl.....	
Till Eulenspiegel's Jolly Waggeries.....	Rich. Straus

*Saturday, March 28, at 8:15 P. M.*

Soloist—Mr. Ben Davies.

Serenade, No. 1, D major.....	Brahms
Recit. and Aria, Waft Her, Jephthah.....	Händel
Mr. Ben Davies.	
Symphony, B minor (unfinished).....	Schubert
Recit., No. 1 Can Bear My Fate No Longer.....	Freischütz... Weber
Aria, Through the Forests.....	
Mr. Ben Davies.	
Overture, Leonore, No. 3.....	Beethoven

#### PROGRAMS IN PHILADELPHIA.

*March 18.*

Soloist—Mr. Plunket Greene.

Symphony, No. 7, A major.....	Beethoven
Ye Twice Ten Hundred Deities.....	Purcell
Mr. Plunket Greene.	
Overture, Sappho.....	Goldmark
Symphonic Variations, op. 78.....	Dvorák
Polonaise, A flat.....	Chopin
(Orchestration by Theodore Thomas.)	
Wotan's Farewell and Magic Fire Scene, Walküre.....	Wagner
Wotan.....	
Mr. Plunket Greene	

*March 19.*

Soloist—Mr. Max Bendix.

Sonata, F minor.....	Bach
(Orchestration by Theodore Thomas.)	
Overture, Leonore No. 3.....	Beethoven
Concerto, for violin.....	Brahms
Mr. Max Bendix.	
Symphony, B minor (unfinished).....	Schubert
Scherzo, op. 45.....	Goldmark
Marche Funèbre.....	Chopin
(Orchestration by Theodore Thomas.)	
Overture, Fantasia, Romeo and Juliet.....	Tschaikowsky

#### PROGRAMS IN BROOKLYN.

*March 20.*

Soloist—Rafael Joseffy.

Overture, Leonore, No. 3.....	Beethoven
Symphony, B minor (unfinished).....	Schubert
Concerto No. 2, A major.....	Liszt
Rafael Joseffy.	
Overture, Fantasia, Romeo and Juliet.....	Tschaikowsky
Scherzo, op. 45.....	Goldmark
Polonaise, A flat.....	Chopin

*Thursday, March 26.*

Soloist—Mme. Emma Juch.

Overture, Sappho.....	Goldmark
Romance, Damnation of Faust.....	Berlioz
Bacchanale, Tannhäuser.....	Wagner
Siegfried Idyl.....	
Songs—	
In the Hothouse.....	Wagner
Dreams.....	
(Instrumentation by Theodore Thomas.)	
Mme. Emma Juch.	
Till Eulenspiegel's Jolly Waggeries.....	Rich. Straus

**Anton Hegner Musicales.**—The first Hegner musicale at the Waldorf on Wednesday, March 25, at 8 P. M., will be solely a cello recital of the cellist's own compositions. At the second, on Saturday, March 28, chamber music will be performed with Max Bendix as first violin. A new string quartet of Anton Hegner will be given for the first time. Mr. Mackenzie Gordon will also sing with cello obligato a new Hegner song.

**Grenelli in Michigan.**—Miss Inez Grenelli continues her series of successes, as is shown by the following notices:

The Philharmonic Club, of New York, proved to be a great drawing card at the St. Cecilia last night. The auditorium was well filled and the artists recital movement of the society scored one more triumph. The audience fairly fell in love with the soloist of the evening, Miss Inez Grenelli. The audience went wild over the singing of Mascagni's *He Loves Me, Loves Me Not*. This number gave her the chance to display the quality of her voice, and its clearness on the higher register was fully appreciated by all.—*Grand Rapids Herald, February 23, 1896.*

Normal Hall had but very few empty seats last evening, the attraction being the New York Philharmonic Club, and they gave one of the very best musical entertainments of the year. The audience were very warm in applause and demanded encores to most of the numbers. Miss Grenelli responded to a double encore on her first appearance. She has a sublime voice and a fine stage presence and withal is an artist of great merit.—*Washenaw Times, Ypsilanti, Mich.*

Miss Inez Grenelli has a pleasing stage presence and is possessed of a pure, rich and well modulated soprano voice. Her numbers were rendered very acceptably. Her first and best number was the aria, *Casta Diva*, with which she won the plaudits of the audience, responding with Buck's *Where Did You Come From, Baby Dear?*—*Grand Rapids Democrat, February 23, 1896.*

Laper young people's lecture course for the season 1895-6. The musical treat of the finishing concert was something seldom enjoyed in places the size of our city. Every number was a gem, and each performer an artist. Miss Grenelli's range, sweetness and voice control charmed and completely captivated.—*Clarion, Lapeer, Mich., February 22.*



Oh hé for the glorious city days!  
For this pushing tide o' the human!  
What are the fields and streams  
To the living man and woman?

Oh hé! How I love this rush of life—  
To bathe in it, passing by!  
—The city to live and love in—  
The country to sleep—and die!

—Anna Aldrich.

The third's a Polish pianist,  
With big engagements everywhere,  
A light heart and an iron wrist,  
And shocks and shoals of yellow hair,  
And fingers that can trill on sixths and fill beginners  
with despair.  
—Aubrey Beardsley.

I fell in love with a gay blond girl,  
Into each life some rain must fall,  
I met her while leaning on the lake—  
O fireman, save my child!

—Dante.

### RICHARD REX this week!

Richard Wagner came to town last week, and, leaning on the arms of Ludwig van Beethoven and Walter Von der Vogelweide Damrosch, he was heard to good advantage at the Academy of Music.

Mr. Damrosch's season has opened most auspiciously. At the four performances the houses were large, the enthusiasm great, which proves that the attempts to make a "corner" in Wagner music are futile. The general public doesn't care a hang who produces good music, so that it is given in a decent manner. Now, the performances at the Academy have been artistic and distinguished by the deep earnestness of the Teuton.

The amusing part of the present musical situation is that the Wagnerites are now split into opposing factions. One party, headed by Henry Schopenhauer Finck, can discover nothing but artistic villainy in Nazareth, or rather Damroschville. Mr. Damrosch's orchestra is too noisy or it is too light waisted. Nothing will please the critics of this side of the house.

Then the Damroschites fight tooth and nail for the young leader, who goes his way serenely as he has always. When all the gush and gabble was raised over Wagner a year ago Mr. Damrosch went to work and gave us some creditable but hardly finished enough representations. This season he has gotten together a strong company full of virtues and vocal vices, and he is playing the Wagner hand for all it is worth.

The Fidelio performance was faulty in spots, but it carried with it the glow of conviction. Klafsky's *Leonora* was remarkable, authoritative and stuffed with dramatic vigor and power. In the second act her womanly devotion was pathetic breeding. Gruening was too noisy and Popovici too explosive. Gadski was not at her best—and she can be a charming singer when she doesn't lapse into tonal infidelity—while Emil Fischer was the solid, satisfying artist as ever.

The Lohengrin on Wednesday night was rough as a whole, Gruening was too heroic a knight, and of poetic tenderness we got but little. Jean de Reszké has spoiled us for the hoarser throated *Lohengrins* of the German stage. Klafsky's *Ortrud*, however, was a revelation. She gave us the thrill for her singing was demoniacal. Again her appearance grated. Katharino Lohse should train down about 100 pounds.

Ternina was very much admired. She sings with taste, has a fine sonorous voice, and is an artist of merit. She is not very magnetic, and her acting is conventional. For that matter so is Klafsky's, whose gestures are ample to the swooping degree. I thought of Walt Whitman's *Elbowed Earth* as she swung about in flail fashion her fleshly arms.

The production was in good taste but on a small

scale. The scenery was dwarf-like, the costuming of the average German sort.

Friday evening was the red A night of the week. Mr. Damrosch appeared in the trying roles of a composer, conductor and speech maker. It was his night, and no one begrudges him the honors. As he remarked in the course of his address, he has had a hard, uphill fight, and I think it may safely be assumed that he has won the day.

His *Scarlet Letter* is a composite.

Feeling that the musical idiom of the day, so far as the music drama is concerned, is Wagnerian, Mr. Damrosch boldly and without unnecessary explanations or apologies took that nervously emotional apparatus, the Wagner orchestra, and used it for his own purposes.

The propriety of this is questionable. The *Pilgrim Fathers* are heard speaking in the accents of the Wagnerian characters. *Wotan* upbraids *Brünnhilde* and the *Forest, Bird* chortles at *Tristan*. The anachronism, the synchronism, the asymmetry are all terrible. Mr. Damrosch, however, contends that he has no concern with the clothes or the tunes of the Plymouth roundheads. He is interpreting the heart breakings and the hatreds, loves and lusts of human beings. He gives us some square-toed choruses for the sake of local color, and even a pretty old English madrigal.

In the Song of the Brook Saint-Saëns lurked in the orchestra, and once I could swear to a Dalila cadence. But with the exception of the drums and fife, and the Gregorian mode at the close, the opera is unaffectedly Wagnerian.

There are leading motives and there is much declamation. The scene in the second act, in which *Chillingworth* and *Arthur* hold forth, reminded me of the wanderer episode in *Siegfried*. That Weary Wraggles of the Ring, *Heerwater Wotan*, is almost as much of a bore as the husband of *Hester*.

*Hester* is not altogether human until the close. I think that the death scene, barring the run for flute, is affecting and full of genuine feeling.

Mr. Damrosch has mastered the technics of his art, and mastered them in a surprising fashion. Let him now search for a really dramatic book and set it to Damrosch music—not Wagner's. He knows too much; he has too much science. If he could but forget how the other fellow does it he would do it his own way. I believe in Walter Damrosch.

The *Scarlet Letter* is a surprisingly creditable failure. On it the composer can build the foundations of another and more original opera. And he will do it yet. Walter Damrosch isn't afraid of the critical "Booh!" He has heard nothing else for the last twelve years. Some day he may be able to say, "I told you so."

There were four ladies in the city last week of varying tastes, temperaments and whose careers widely differed. Juliet Capulet, Magda Schwartz, Leonora (I've forgotten her other name) and Hester Prynne. Two were New Women and two were not. Juliet took the bit in her pretty Veronese mouth, and Magda is the newest of the new. As for Leonora, or, rather, *Fidelio*, I can only say that her behavior must be abhorrent to all New Women.

What! don a bicycle costume not to go coasting, but to seek out a convict husband. How absurd! Now, if it had been Magda Schwartz she would have married *Pizarro* after *Florestan* had been slain in his dungeon. The old-fashioned creature preferred, however, to plot for his delivery, and in that duo, which set the pace for all Wagnerian lyric raving, she screams her joy to the universe. She has got her man, the one man of all men for her.

Pooh, pooh! madam, in what execrable taste is all this. Faithful to a man—a husband? Pooh! In three months he will yawn his head off in your presence, and prefer pinochle and bock beer to your society.

How much cleverer is the *Miss Schwartz* of Suderman. She comes home, raises the devil, kills off her foolish old daddy, and goes forth once more into the great world with several new emotions ready for reproduction in her art.

As to *Hester* there can be no question. She was a degenerate, suffering from an obsession of conscience. When she rids herself of the perilous load she be-

comes a woman again. Otherwise she is not a new woman, for she can hold her tongue.

Mrs. Potter and Mr. Bellew in *Romeo and Juliet* at Daly's are giving a noteworthy revival of the play. The production is charming, and so is Mrs. Potter, whose work gains artistically every season. Mr. Bellew is an actor altogether out of the common, whose *Romeo* is a model. But I suppose Shakespeare has gone out of fashion, and soon will be relegated to bucolic lyceums and to the tender mercies of the commentators.

Heaven save thee, gentle Will!

The matinée performance Saturday of *Siegfried* was an unqualified and brilliant success. The popular Alvary filled the house to its utmost capacity, and Milka Ternina made a capital *Brünnhilde*. The lady warmed up at the close and threw her vocal method to the winds, and the audience became very enthusiastic. Alvary was the same fascinating, youthful and elastic *Siegfried*. He was in good voice, and acted and posed most picturesquely. He has temperament and magnetism, and when in the third act, after discovering the true sex of *Brünnhilde*, he came to the footlights and cried:

"Es ist kein Mann!" there was the snicker of muliebrity.

The audience was largely composed of the unfair sex.

Paul Lange was an impish and drastic *Mime*, Stehmann was the *Wanderer*, the *Dragon* was Julius Putlitz. He was a fine, scaly old bird. Mertens was *Alberich*, and the forest bird was prettily sung by Mina Schilling. The appointments, costumes and scenery were all that could be desired, and the conductor, Otto Lohse, made both a record and a metropolitan reputation. He is no longer only the husband of Klafsky, but a very competent and effective conductor. He made his orchestra work like galley slaves, but the result was most artistic.

For once in the midway of this mortal life, as the late Dante Alighieri, Esq., remarked, I regretted my love for music. It was last week, and it was because of *Fidelio*. Beethoven's masterpiece is for all times (although music ages almost as rapidly as a woman), yet my heart was not in the Academy; it was at the Fifth Avenue with Duse.

I told Walter Damrosch that he could easily have begun his season Tuesday evening, and allowed me to enjoy Magda, but he didn't see it that way.

Of course, it is purely selfish on my part, but what is worrying me now is, When am I to see Duse's *Magda*? Hard-hearted editors believe in news stories. Duse is not now as of much importance from the news end of the question as the German opera company, so for the next three weeks my address is the Academy of Music. Please forward all mail to the orchestral circle. I breakfast with *Elsa*, lunch with *Brünnhilde*, dine with *Isolde*, and sup with *Elisabeth*.

I think that Mr. Damrosch was rather roughly taken to task for his speech last Saturday a week in Carnegie Hall. Joseffy positively refused to play an encore piece, and when the conductor was assured of this he began the closing number *Tasso*, by Liszt.

Then arose a storm of clapping and hissing. The music was seen, but not heard, for the orchestra went on as if silence reigned. Finally, when it became unbearable, Mr. Damrosch rapped and made his little speech. Joseffy had refused to play, so please let the concert continue. A lot of rude people arose and left the hall.

What, may I inquire, was Mr. Damrosch to do? His pianist had departed, and there you are! Of course the ready letter writer got in his complaint in the daily newspapers. Joseffy and not Damrosch was the attraction of the affair.

The trouble arose from the fact that the pianist broke his own resolve not to play any encore pieces. When he played the Brahms concerto in Chicago he was forced to repeat the last movement. That he should have done last Saturday night, especially as he had given the Friday matinée birds an extra number by Schubert.

I asked him later in the evening why he had thus discriminated.

"There were so many ladies at the matinée," he gallantly replied.

We may hear him in recital after all, as he gives

one in Boston. His Bach, Brahms and Chopin playing is without parallel. But I doubt if any pianist can make money playing concertos with orchestra.

The recital, especially a matinée, draws the girls who wish to hear the D flat nocturne, the *Berceuse*, the *Fantasia Impromptu* and other familiar Chopin pieces.

Three giggling girls sat in front of me at the first matinée when the Hungarian pianist appeared.

"Isn't he little?" said one.

"Isn't he fat?" said a second.

"I like Paderewski's hair much better," said a third.

"Close your eyes a minute," I said aloud, as if to myself. I got six indignant eyes leveled at me. When the concerto was finished the three darlings split their gloves. But it shows the usual feminine attitude in such matters.

I saw Duse at Seventeenth street and Union square last Wednesday afternoon. She was breasting the northwesterly gale, in company with Miss Grammatica. To my surprise, Duse looks very much younger off the boards than on. Her coloring was superb, as is usually the case with brunettes in cold weather. She was dressed in perfect taste, and those celebrated eyelids were not drooping a bit. She appeared in jolly spirits, and she should be, for her success is great.

Oscar Hammerstein intends to write another opera—not a comic one this time. It is to be quite tragic, and the libretto is to be founded on an incident in the life of a fire commissioner. A real conflagration and a chorus for hosepipes, intermezzo for a water tower, two trucks and a tenor are to be some of the musical features.

Mr. Hammerstein has not decided about the title, but it will probably be *Standing Room Only*; or, *Who Stole the Spanner*?

I saw Brother Daniel Frohman do a neat little trick last Wednesday night in the Academy. He came in during the second act of *Lohengrin*, and not having an aisle seat, and knowing the sullen rage provoked by late comers, he, being on the last row in the orchestra, vaulted into his seat with the suppleness and dexterity of a lad.

Charles Frohman surely could not have compassed the feat.

German, or rather Wagner audiences, strongly hiss down any attempt at applause when the act is on. But this sensible rule was broken the other night when Klafsky finished her triumphant song after wheedling Miss Elsa Brabant from off the balcony. There was a gale let loose, and Klafsky looked thoroughly surprised.

It is Berlin let loose in the lobbies of the Academy this week. The Italian contingent is there, but it sneers carefully and in corners. To say that Klafsky has not an ideal figure, or that Gruening is not greater than Herr Johann von Retsky, would lead to biershed. German-American opera goers are serious. They sit in darkness and listen to an act that takes nearly an hour and a half. Then they move out in the street in a serried, dignified mass and calmly take possession of Lüchow's, and then, oh, then! Well, it gurgles and gurgles until some one says in choice Hanoverian:

"Let's get back or we will miss Gruening in Du Leber Schwan." And they all troop back and settle down five minutes before the curtain goes up.

Walter Damrosch has his hands full. If there is a row between two chorus girls he is summoned, for his good humor is monumental, and he takes a hand at everything. I sincerely hope his season will keep up as it began. He will not be out of pocket then.

The actor-critic is not having a good time of it in London. G. Barney Shaw, the Irish vegetarian Ibsenite, the wearer of Jaeger flannels, and the abhorrer of matrimony and meat, serves up a certain Mr. Charles Hudson in the *Saturday Review* in an awful style. The crackling of flesh was distinctly heard over London during the progress of the "roast."

Mr. Hudson was foolish enough to attack Ibsen, and he was reminded that Ibsen attacks were not up to date (like Wagner attacks), and that they belong

to the period when Hudson was himself playing in Rosmersholm.

Actors as critics having been discussed, why doesn't some one take up the theme of critics as actors? Lord!

The Roman correspondent of the *Dramatic Mirror* has made the astounding discovery that Sarah Bernhardt learned how to scream when her eyes are being torn out in *Iseyl* (?) by closely imitating the yells of her pet parrot being robbed of its feathers by her pet monkey.

What a press agent the friend of that correspondent would make?

Funny Jeff D'Angelis is to star next season under Nat Roth's management and in a piece called *The Caliph*. It is by Harry B. Smith, and the music by Engländer.

"There are more advantages in a musical education than most of us think. A certain physician here in town, who is just home from Europe, says: 'I never appreciated the advantages of a musical education until one day I went into a barber shop in Italy. Nobody about the place spoke a word of English. I was stretched on a rack that passed as a chair and swathed in a towel. The barber made an impressionist sweep from the upper cheek to the lower chin. Gee whiz! how it hurt! My mouth and eyes were full of lather; I didn't know a word of Italian. I yelled. The barber seemed to pause for a moment. Perhaps he was gathering strength for a new onslaught. You have heard that a drowning man can think fifty years in a second. I thought whole libraries and dictionaries. Not a word of Italian. The razor was raised again. Suddenly I remembered a word that I had seen on my daughter's music and had asked the meaning of.

"'Adagio! adagio!' I yelled. D—n it! Adagio!" "Si, signor," said the barber, and my life was saved."

This is from the *Washington Post*.

"Is Mr. Paddyrooski in?" inquired a thin faced little woman with a complexion like a sugar cured ham, as she struck the Palace Hotel counter with the handle of her parasol to attract the clerk's attention, says the *San Francisco Post*.

"I don't know, madam," he replied. "You will have to send up your card."

"Well, I'll tell you what I want, and maybe you can help me. I'm going to give a dance over at my hotel at Tomales to-morrow night, and I want him to play. Do you think he will?"

"Well, yes; he is a professional musician, and I'm pretty sure he will play if he is paid for it."

"Oh, I'll pay him all right. I'll deposit the money with you here in advance. Of course, I couldn't give it to him in advance, because he might not give satisfaction."

"Here's his manager, Mr. Gorlitz, Mrs. —?"

"Potts."

"Mrs. Potts. She wants to get Mr. Paderewski to play to-morrow night."

"We have no engagement for to-morrow night, and he will play if he is paid for it."

"Oh, certainly. I expect to pay him, and liberally, too. He can come over by the afternoon train and play for the dance and go back in the morning, and I'll allow him two days' pay. I'll deposit the money with the clerk now as security," and she counted out \$5.

"Why, madam," protested Gorlitz, "Mr. Paderewski would not think of coming for less than \$8,000!"

"Oh, mercy!" and she gave a little scream; "and just think how near I came to making a contract without coming to terms. I think it's a shame—an outrage! I'll report it to the Musicians' Union. Their rate is \$4 a day, I know, because that's what I've always paid for a piano player. I'll bet the union will make it so warm for him he'll just have to get out of town!" and in her rage she flounced out without her umbrella.

Here is another San Francisco story from the *News Letter*:

Two of our fairest heiresses were discussing Paderewski and the Italian Prince in low tones at the Wednesday matinée.

"If both were to propose to you, Ethel," said Kathryn, "which of the two would you take?"

"As a business proposition," replied Ethel, "Paderewski by all odds. He only eats one soft boiled egg a day, with a light supper of Nürnberg Bräu and delicatessen, so that he would be very cheap to keep, while he would bring in about \$15,000 a week, and Pa would invest it for us in the new bond issue. If I married the Prince he would live on Pa's money, and I would have to exist on Italian salads, macaroni and *piccoli pesche*. It would not be worth being called Princess for that, would it, dear?"

"Ah, love," said Kathryn, "but you forget that—well, perhaps Paderewski is wedded already."

"To whom?"

"To the piano for eight hours a day."

"So much the better" retorted Ethel. "Then I should be free from 10 to 6."

Two well-known people are in the city, and have been for some time, yet I have seen no record of the fact. Narcisse Vert, the London musical manager, has been at the Everett House for four weeks and has been at death's door from a severe illness. He is out, but looked pale and feeble when I saw him. Vert's name is a familiar one in London professional circles.

Then Edgar Saltus slipped back to the metropolis, and the clever, brilliant author has not been interviewed, and probably does not wish to be. I suppose that he is working on a new novel. I hope for a second *Tristram Varick*. Since this handsome young man has begun writing for *la jeune fille* he is neither as artistic nor as interesting as he was a decade ago.

Even the doubting, critical Thomases appear to have been convinced by Duse's *Magda*, although they ladled out their critical praise in a grudging fashion. Bless the children. Hark! hark! the critics bark, the actors are coming to town. Some in rags, some with jags, and some for the crown. Next!

I am amazed at the goodly German contingent that patronizes the Fifth Avenue Theatre. On all sides you hear the speech of the man from Berlin, the man from Hamburg, the man from Dresden and the one who hails from Munich. I met Link, the German actor, the first evening of *La Locandiera*. He said, and in his eyes real tears sparkled:

"Did you see her (or rather Her) eat the bonbons? Wasn't it wonderful?"

Which proves that Duse has her technical side for the actors, and also that one may see so many trees that the forest is lost sight of.

The report that the Italian actress is to return next season with an English speaking company is good

and bad news. This polyglot business is depressing, besides suggesting the circus. Far better a tenth-rate Italian company than even a first-class English one. Besides, Duse's nerves—nasty, I fancy—might make matters miserable for the company.

Sarah Bernhardt was invited to a reception in an uptown house week before last. Sarah, being amiable, for no particular reason actually went. A certain dramatic weekly is responsible for the statement that only married women who understood French were present. I don't know how true this is, but it is idiotic enough to be true.

The invited ones assembled in a front drawing room, and sat as if expecting their names to be called out for the funeral cortège. Back of closed doors they heard Sarah's voice and the sounds of luncheon in full blast. The unhappy ones who had not been dowered with an invitation to the luncheon consoled one another by remarking the awful paucity in conversation in the adjoining room.

Occasionally Sarah's voice was heard in a "Merci, madame," and her leading man, Darmont, was actually known to have said "Oui, m'sieu," twice. The gloom deepened, and it really seemed as if the corpse were at hand, when, with a few preliminary signals, as if to warn the people to look to their behavior, the doors were drawn asunder and Sarah sailed in, looking like a stage duchess—as a friend of Duse's malevolently murmured.

Everyone arose, as if at a court reception, and thirty-four married ladies bowed, and at once forgot the French speeches they had so industriously rehearsed during the intermezzo of pain and boredom.

Sarah was amiable. She watched narrowly every face about her, but not a sign in her emotional countenance betrayed her thoughts. Each lady who was present had a little story ready, but the wheels didn't always go round, and there were some ominous clicks in the mechanism.

The wife of a musician was presented. She bowed and blandly began:

"Madame Bernhardt, I am the wife of a distinguished composer, Herr McGuffin. You know him, of course?" Sarah smiled volumes.

Then she was heard whispering to Darmont, "Qui est McGuffin?"

To the wife of a sculptor she said, "You have a poet's face," and the girl went home to dream. She stood it for two hours—the dear woman—and then got into her trap and drove away, no doubt saying "Ces imbeciles!"

Query: Why did she go, and isn't Duse clever in avoiding all this tomfoolery, given only for the sake of vanity and pretentiousness?

Then only think of the time wasting.

The scarlet A on Hester's bosom was explained this way the other night by an Englishman:

"A stands for 'Arlot,' my boy, and not for 'Adventure,' as you said. 'Arlot' I tell you is the correct meaning."

**Harlem Oratorio's Second Concert.**—The Harlem Oratorio Association, Samuel A. Baldwin musical director, gave its second concert of the season in the Harlem Presbyterian Church, Tuesday evening, March 10, with the assistance of Achille Rivarde, violinist, and Aimé Lachaume, pianist. The program consisted of part songs by the society, the *Kreutzer Sonata*, by Messrs. Rivarde and Lachaume, and some separate piano and violin solos.

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BOSTON, Mass., March 8, 1896.

**A**LAS for the fallibility of human testimony! I was told by a person who sat near the stage in Mechanics' Building the afternoon of the 29th ult. that Miss Bauermeister ate bonbons during the "farewell ceremonies" from a box presented by an admirer. I humble myself in dust and ashes. She did nothing of the kind. She was admiring a bediamonded pin of large value, given to her in appreciation of her services by "a few ladies of Boston."

There is a young weekly entitled "*The Wet Dog*:" a paper for people with money to burn." It is published in Boston, which already boasts of the *Black Cat*. I understand the *Dry Cow* will soon be on the news stands.

In No. 4, published March 7, is a skit headed *The Death of Grand Opera*. Here are extracts from it:  
Scene: Inner office of the Shabby, Shuffle & Growl Opera Company, New York.

MR. SHABBY: "Well, gentlemen, another opera season in Boston is ended, and where do we stand? I don't suppose we've made more than 50 per cent. profit."

MR. SHUFFLE: "I should say not. The season was a wretched failure. I have figured up everything and find our profits amount to only 39 per cent. of the capital actually expended."

MR. SHABBY: "I see only one thing left for us."

THE OTHERS (curiously): "What's that?"

MR. SHABBY: "Give 'em comic opera."

MR. GROWL: "That's the stuff."

MR. SHUFFLE: "Shabby, you're a wonder."

MR. GROWL: "Let's put Calvé into bloomers and give an up-to-date version of the Bohemian Girl."

MR. SHUFFLE: "What's the matter with teaching De Risky to ride a wheel and sending him on the stage ahead of a mounted band in the *Black Hussar*?"

MR. SHABBY: "Bravo! As for myself I prefer the Chimes of Normandy with a white beard 6 feet long for Planky."

MR. GROWL: "Where are you going to locate the troupe?"

MR. SHABBY: "I believe a circus tent on the Huntington avenue lot would be the best place."

You may be amazed; but this rough satire represents adequately the feeling of certain otherwise estimable people toward the managers of the late opera season at Mechanics' Building. I need not say that this feeling is ungrounded and unjust. The people of this city had the opportunity of naming the method of disposing of tickets—by auction or subscription. I am informed on trustworthy authority that the season ticket holders were consulted as to the repertory. The casts were unusually good. As I have written you before, what inducement have the managers to produce new operas when the public does not care for them and will not go to see them? The promises of the managers this last season were faithfully kept. The only disappointments were owing exclusively to the sickness of Calvé.

I regret to announce the death of Edward M. Heindl, second flute of the Boston Symphony Orchestra, who left

this world the 6th. As man and as musician he was affectionately esteemed by all that knew him.

Mr. Heindl was fifty-eight years old, I am told. He was first really known to concert-goers in this country as a member of the Mendelssohn Quintet Club. He was the first flute of the Symphony Orchestra from its foundation until the arrival of Mr. Molé. Mr. Heindl's last appearance as a soloist at the Symphony concert was November 27, 1886, if I am not mistaken, when he played Mozart's concerto for flute and harp with Mr. Schuecker. It is true that since then he has played certain obligatos.

His old friend, Mr. Thomas Ryan, paid a tribute to his memory in the *Transcript* of the 7th:

"One by one the old friends and companions slip away from us. First, Robert Goering (flute), then William Schultze (violin), now Edward Heindl, old members of the Mendelssohn Quintet Club. Mr. Heindl and his beautiful toned silver flute were with us twelve or thirteen years. In that space of time one learns through and through the moral worth of a man. Mr. Heindl was a good man, genial, amiable, reliable in every relation to his comrades. We were few in number, and traveling, as the world knows, tests friendship. Mr. Heindl often sweetened our intercourse by his lovable disposition, his bright sunny nature, seeing fun, making fun when we all needed cheering, creating happy surprises in little fete or birth days—in fact, doing those charming acts which show a good nature. The same beautiful disposition entered into his domestic life. He was a good husband and worthy father, and leaves a great many sorrowing friends who will feel the sense of a personal loss by his death."

The concerts of last week do not call for extended comment.

The first of a series of six Tuesday Evenings of Song in Association Hall was given the 3d under the management of Mr. William Heinrich and Miss Julia A. Terry. The singers were the members of the choir of the Arlington Street Church Quartet: Mrs. Patrick-Walker, Miss Edmonds, Mr. Ricketson and Mr. Sargent. The program was devoted to compositions of Schubert and Schumann, Schumann's *Spanischer Liederspiel* and songs by the two just mentioned. Personally I regretted that the program was thus restricted, and that there was so little quartet singing. The familiar songs, as *The Hidalgo*, *Love's Message*, *I'll Not Complain*, &c., were applauded by a good sized audience.

Mr. and Mrs. James Fitch Thomson, baritone and soprano, assisted by Mr. Charles Dennée, pianist, gave a concert in Chickering Hall the 4th. The night was stormy, and the audience though appreciative was small. The program was of an exceedingly miscellaneous nature; it included songs by Arne, Purcell, Handel, Hatton, Massenet, Vidal, Faure, Bruch, Dvorak, von Wickede, Foote, Miss Lang, Dennée, Johns, Mrs. Beach, Newcomb, Chadwick, and duets by Abt and Verdi. There was excessive homage to "local composers," for twelve songs by them were sung. The program was indeed too long.

Mr. Thomson has a good voice which he uses with ease, displaying considerable technical proficiency. His attack, legato, intonation last Wednesday were excellent, his phrasing was generally musical and sane. He sang honestly, without setting applause traps. The songs by Arne and Purcell were taken at too fast a pace.

Mrs. Thomson is a woman of attractive personality who sings modestly and with refinement. Her most ambitious number was a dull and labored Ave Maria from Bruch's *Feir Kreuz*. She was heard to best advantage in the French songs and in the pretty air from Newcomb's unpublished opera, *Betty*.

The seventeenth Symphony concert was given last evening. The program was as follows:

Suite, D minor, op. 30.....	.....Foote
Concerto for 'cello, A minor, op. 109.....	.....Schumann
.....	.....Mr. Leo Schulz.
Symphony, G minor.....	.....Mozart

The first movement of Mr. Foote's suite, *allegro energico*, is in themes and in general treatment according to the gospel of Mendelssohn; yet there is not that master's discretion in the matter of fortissimo, for Mr. Foote's sonority is inclined to be blatant; the brass is handled as though it were a brass band late in the day at a firemen's muster. The second movement, *espressivo, non troppo adagio* (B flat major), begins admirably, with a flowing and agreeable cantabile, but the composer soon wanders in thought, and there is diffuseness and there is uncertainty. In spite of the fact that in the *Theme—G minor—and Variations* which follow the composer does not always seem to have regarded each variation as a single individual, organic whole, this movement shows a notable advance on his earlier work in freedom of thought and expression. The rhythms are attractive and well defined; the instrumentation is richer. This music is most respectable; and it is more than that: it is in large measure interesting. The finale, *presto assai, D major*, is a not very successful attempt to combine scholasticism with sensuous melody. As in nearly all of the music of this industrious composer, so in this suite there is no marked individual voice. Still there is a decided gain in ease and fluency of expression, and the vocabulary of the composer is fuller and not so painfully chosen. The suite was welcomed heartily by a friendly audience.

Mr. Schulz has never played here as well as he did last night; his technic was sure and brilliant; he displayed in full his intelligence and taste. The concerto of Schumann, with the exception of the mysteriously beautiful slow movement, is an unthankful task for the player and a bore to the hearer. I wonder if anybody would ever play it if it did not bear the name of Schumann.

The program of the concert the 14th is as follows: Chadwick's *Melpomene* overture; Saint-Saëns' G minor piano concerto (Miss Szumowska); *Antar*, by Rimsky-Korsakoff—not by Balakireff, as stated in the program book—and Brahms' *Academic* overture.

The libretto of Gilbert and Sullivan's new comic opera, *The Grand Duke*, or the *Statutory Duel*, was published yesterday in London by Messrs. Chappell & Co., and in Boston by Messrs. Walter H. Baker & Co., through whose courtesy I am able to tell you of the plot and to quote some of the lyrics.

The libretto seems to me to be one of the very best in the Gilbert collection.

Members of the theatrical company of *Ernest Dummkopf* are enjoying a repast in honor of the nuptials of *Ludwig*, his leading comedian, and *Elsa*, his soubrette. They sit in the market place of Speisesaal, in the grand duchy of Hease Halbpfeunig.

But there is to be no wedding that day, for the *Grand Duke Wilhelm* has called together all the clergy to arrange the details of his marriage with the rich *Baroness von Krakenfeldt*. No clergyman will be free until 6 p. m., and at 7 the company produces a magnificent classical revival of *Troilus and Cressida*. Indignation! But the comedians are conspirators; the duke is to be deposed the next day. *Ludwig* tells the secret sign of the society.

By the mystic regulation  
Of our dark association,  
Ere you open conversation  
With another kindred soul,  
You must eat a sausage roll! (*Producing one.*)

ALL. You must eat a sausage roll!

LUD. If, in turn, he eats another,  
That's a sign that he's a brother—  
Each may fully trust the other,  
It is quaint and it is droll,  
But it's bilious on the whole.

ALL. Very bilious on the whole.

*Dummkopf* is to be the new *Duke*. He is in love with *Julia Jellicoe*, an English actress, who has snubbed his advances. *Ludwig* cannot brook the idea of his manager taking the *Duke's* part: "Bah!—Ernest's a stick—a very

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stick! And what a part it is! What a chance for an actor who is really a master of stage resource! Why, a Grand Duke of Hesse Halbfennig might have a different make-up for every day in the week! Monday, touch and go light comedy in lavender trousers and a flaxen wig. Tuesday, irritable old uncle from India. Wednesday, heavy philanthropist with benevolent 'bald.' Thursday, incisive baronet with diamond ring and cigarette to show it off. Friday, slimy solicitor with club foot and spectacles. Saturday, escaped convict with one eye and a gulp! It's one of those parts that really give a man a chance!"

But *Dummkopf* knows he can rule the duchy. As he says and sings:

"Rule a grand duchy? Why, my good girl, for ten years past I've ruled a theatrical company! A man who can do that can rule anything!"

Were I a king in very truth,  
And had a son—a guileless youth—  
In probable succession;  
To teach him patience, teach him tact,  
How promptly in a fix to act,  
He should adopt, in point of fact,  
A manager's profession.  
To that condition he should stoop  
(Despite a too fond mother),  
With eight or ten stars in his troupe.  
All jealous of each other!  
Oh, the man who can rule a theatrical crew,  
Each member a genius (and some of them two),  
And manage to humor them, little and great,  
Can govern this tuppenny state!

*Julia* insists on playing the leading part of the *Duchess*.  
*JULIA*.—Care to play it? Certainly not—but what am I to do? Business is business, and I am bound by the terms of my contract.

*ERN*.—It's for a long run, mind—a run that may last many, many years—and once embarked upon there's no throwing it up.

*JULIA*.—Oh, we're used to these long runs in England; they are the curse of the stage—but, you see, I've no option.

*ERN*.—You think the part of *Grand Duchess* will be good enough for you?

*JULIA*.—Oh, I think so. It's a very good part in Gerolstein, and oughtn't to be a bad one in Hesse Halbfennig. Why, what did you suppose I was going to play?

*ERN*. (keeping up a show of reluctance).—But, considering your strong personal dislike to me and your persistent rejection of my repeated offers, won't you find it difficult to throw yourself into the part with all the impassioned enthusiasm that the character seems to demand? Remember it's a strongly emotional part, involving long and repeated scenes of rapture, tenderness, adoration, devotion—all in luxuriant excess, and all of the most demonstrative description.

There is consternation. *Ludwig* unwittingly betrayed the secret to the private detective of the *Duke*.

Ten minutes since I met a chap  
Who bowed an easy salutation.  
Thinks I, "This gentleman, mayhap,  
Belongs to our association."  
But on the whole,  
Uncertain yet,  
A sausage roll  
I took and eat.  
That chap replied (I don't embellish)  
By eating three with obvious relish.

CHORUS (angrily). Why, gracious powers,  
No chum of ours  
Could eat three sausage rolls with relish!

It is determined that *Ludwig* and *Dummkopf*, must fight a statutory duel. The *Notary* to the *Conspirators* explains:

"It is true that the practice has fallen into abeyance through disuse. But all the laws of Hesse Halbfennig (which are framed upon those of Solon, the Athenian law giver) run for a hundred years, when (again like the laws of Solon) they die a natural death, unless in the meantime they have been revived for another century. The act that institutes the statutory duel was passed a hundred years

ago, and as it has never been revived, it expires to-morrow. So you're just in time."

By this ingenious law,  
If any two shall quarrel,  
They may not fight  
With falchions bright  
(Which seemed to him immoral);  
But each a card shall draw,  
And he who draws the lowest  
Shall (so 'twas said)  
Be henceforth dead—  
In fact, a legal "ghost"  
(When exigence of rhyme compels,  
Orthography foregoes her spells,  
And "ghost" is written "ghost.")

ALL (aside). With what an emphasis he dwells  
Upon "orthography" and "spells!"  
That kind of fun, 'tis the lowest.

"*Ernest* draws a king. *Ludwig* draws an ace. The *Notary* again explains: The man who draws the lowest card dies, *ipso facto*, a social death. He loses all his civil rights—his identity disappears—the *Revising Barrister* expunges his name from the list of voters, and the winner takes his place, whatever it may be, discharges all his functions and adopts all his responsibilities. The survivor goes at once to the *Grand Duke*, and in a burst of remorse denounces the dead man as the moving spirit of the plot. He is accepted as king's evidence, and, as a matter of course receives a free pardon. To-morrow, when the law expires, the dead man will, *ipso facto*, come to life again—the *Revising Barrister* will restore his name to the list of voters, and he will resume all his obligations as though nothing unusual had happened. It is a beautiful maxim of our glorious constitution that a man can only die once. Death expunges crime, and when he comes to life again, it will be a clean slate."

Enter the *Grand Duke Wilhelm*. He is meanly and miserably dressed in old and patched clothes, but blazes with a profusion of orders and decorations. He is very weak and ill, from low living.

#### SONG—WILHELM.

A pattern to professors of monarchical autonomy,  
I don't indulge in levity or compromising bonhomie,  
But dignified formality, consistent with economy,  
Above all other virtues I particularly prize.  
I never join in merriment—I don't see joke or jape any—  
I never tolerate familiarity in shape any—  
This, joined with an extravagant respect for tuppence ha'penny,  
A keynote to my character sufficiently supplies.

(Speaking.) Observe. (To Chamberlains.) My snuff box. (The snuff box is passed with much ceremony from the *Junior Chamberlain*, through all the others, until it is presented by the *Senior Chamberlain* to *Wilhelm*, who uses it. It is returned by a reversal of this course.)

That incident a keynote to my character supplies.

The *Duke* wishes to embrace the *Baroness* in public.

*BAR*.—No. I can't make you out. When you courted me all your courting was done publicly in the market place. When you proposed to me, you proposed in the market place. And now that we're engaged you seem to desire that our first tête-à-tête shall occur in the market place! Surely you've a room in your palace—with blinds—that would do?

*WIL*.—But, my own, I can't help myself. I'm bound by my own decree.

*BAR*.—Your own decree?

*WIL*.—Yes. You see, all the houses that give on the market place belong to me, but the drains (which date back to the reign of *Charlemagne*) want attending to, and the houses wouldn't let—so, with a view of increasing the value of the property, I decreed that all love episodes between affectionate couples should take place in public on this spot every Monday, Wednesday and Friday when the band doesn't play.

*BAR*.—Bless me, what a happy idea! So moral, too! And have you found it answer?

*WIL*.—Answer? The rents have gone up 50 per cent. and the sale of opera glasses (which is a grand ducal monopoly) has received an extraordinary stimulus! So, under the

circumstances, would you allow me to put my arm around your waist? As a source of income. Just once!

*BAR*.—But it's so very embarrassing. Think of the opera glasses!

*WIL*.—My good girl, that's just what I am thinking of. Hang it all, we must give them something for their money! What's that?

The *Baroness* learns that the *Duke* was betrothed in his infancy to the *Princess of Monte Carlo*, but neither the *Duke* nor the *Princess* has ever had money enough to arrange a meeting. The *Duke* learns from his detective that he is to be blown up by conspirators. He, miserable, meets *Ludwig*, also miserable. *Ludwig* proposes a statutory duel, and—that the *Duke* may be sure of losing—the cards are arranged in respective sleeves. *Ludwig* is duke. The *Duke* is dead.

#### ACT II.

The next morning enters a procession of the members of the theatrical company (now dressed in the costumes of *Troilus* and *Cressida*), carrying garlands, playing on pipes, citharæ and tabors, and heralding the return of *Ludwig* and *Julia* from the marriage ceremony which has just taken place.

#### CHORUS:

As before you we defile,  
Eloia! Eloia!  
Pray you, gentles, do not smile  
If we shout, in classic style,  
Eloia!  
*Ludwig* and his *Julia* true  
Wedded are each other to—  
So we sing, till all is blue,  
Eloia! Eloia!  
Oponax! Eloia!

*Ludwig* announces his intention of reviving the classic memories of Athens at its best.

Yes, on reconsideration, there are customs of that nation which are not in strict accordance with the habits of our day.

And when I come to codify, their rules I mean to modify,  
Or Mrs. Grundy, p'raps, may have a word or two to say.  
For they hadn't macintoshes or umbrellas or goloshes—  
And a shower with their dresses must have played the very deuce,

And it must have been unpleasing when they caught a fit of sneezing,

For it seems of pocket handkerchiefs they didn't know the use.

They wore little underclothing—scarcely anything—or no-thing—

And their dress of Coan silk was quite transparent in design—

Well, in fact, in summer weather, something like the "altogether."

And it's there I rather fancy I shall have to draw the line!

(Confidentially to audience:)

And again I wish to mention  
That this erudition sham  
Is but classical pretension,  
The result of steady "gram."  
Yet my classic love aggressive  
(If you'll pardon the possessive)  
Is exceedingly impressive  
When you're passing an exam.

The *Baroness* comes and asks for the *Duke*. The chorus replies:

ALL. He isn't at home just now,  
(dancing derisively) He has an appointment, particular, very—  
You'll find him, I think, in the town cemetery;  
And that's how we come to be making so merry,  
For he isn't at home just now!

*BAR*. But bless my heart and soul alive it's impudence personified!

I've come here to be matrimonially matrimonised!

*LUD*. For any disappointment I am sorry unaffectedly,  
But yesterday that nobleman expired unexpectedly—

ALL (sobbing). Tol the riddle lol!  
Tol the riddle lol!  
Tol the riddle lol the riddle, lol lol lay!

(Then laughing wildly) Tol the riddle lol the riddle, lol lol lay!

*BAR*. Is this court mourning or a fancy ball?

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LUD. Well it's a delicate combination of both effects. It is intended to express inconsolable grief for the decease of the late duke and ebullient joy at the accession of his successor. I am his successor. Permit me to present you to my grand duchess. (*Indicating JULIA.*)

BAR.—And now tell me all about this distressing circumstance. How did the grand duke die?

LUD.—He perished nobly—in a statutory duel.

BAR.—In a statutory duel? But that's only a civil death! With whom did he fight?

LUD.—With me. It was a combat of giants. We drew—he died. Thereupon, as in duty bound, I took his place with all its overwhelming responsibilities.

BAR.—But the act expires to-night and then he will come to life again!

LUD.—Well, no. Anxious to inaugurate my reign by conferring some inestimable boon on my people I signalized this occasion by reviving the law for another hundred years.

BAR (*aside*).—Hah!

LUD.—If you call again this day century, I've no doubt you'll find him ready and indeed eager to fulfill the terms of his engagement.

BAR (*with sudden tenderness*).—But why should I wait so long, dear one?

LUD. (*startled*).—Eh!

JULIA and ELBA.—What does she mean?

BAR.—Set the merry joy bells ringing! Let festive epithalamia resound through these ancient halls. Cut the satisfying sandwich—broach the exhilarating Marsala—and let us rejoice to-day, if we never rejoice again!

There are rows of affection and disaffection. And who should now appear but the *Prince of Monaco* and his daughter. They are attended by six nobles:

PRINCESS.	With a brilliant staff a prince should make a show (It's a rule that never varies), So we've engaged from the Theatre Monaco Six supernumeraries.
NOBLES ( <i>bowing</i> ).	We're the supernumeraries.
ALL.	At a salary immense, Quite regardless of expense, Six supernumeraries!
PRINCE.	They do not speak, for they break our grammar's laws, And their language is lamentable— And they never take off their gloves, because Their nails are not presentable.
NOBLES.	Our nails are not presentable!
PRINCESS.	To account for these shortcomings manifest We explain, in a whisper bated, They are wealthy members of the brewing interest To the peerage elevated.
NOBLES.	To the peerage elevated.
ALL.	{ They're } very, very rich, { We're } And accordingly, as such, To the peerage elevated.

The *Prince* has discovered a means of making an income by honest industry.

"Confined for the last two years within the precincts of my palace by an obdurate bootmaker who held a warrant for my arrest, I devoted my enforced leisure to a study of the doctrine of chances—mainly with the view of ascertaining whether there was the remotest chance of my ever going out for a walk again; and this led to the discovery of a singularly fascinating little round game which I have called roulette, and by which in one sitting I won no less than 5,000 francs! My first act was to pay my bootmaker; my second, to engage a good, useful working set of second-hand nobles, and my third, to hurry you off to Hesse Halbfennig as fast as a *train de luxe* could carry us!"

The *Prince* explains the invention in song, with the aid of a double roulette table. To his consternation he learns the death of the *Duke*.

PRINCESS. My heart reverts to him once more—

PRINCE. Well, with the others you could hardly link—  
A treader, two croupiers and (I think)  
A gentleman who kept a skating rink.

The *Princess* has a happy idea. She throws her arms around *Ludwig*, the fourth in twenty-four hours.

The *Duke* appears. It seems there has been a trifling

mistake in the duel. The *Notary* states: "On reference to the act that regulates statutory duels I find it is expressly laid down that the ace shall count invariably as lowest."

The *Duke* embraces the *Princess*; the *Prince* gives his blessing, presents the dowry—a small roulette board—and flirts with the *Baroness*. *Ludwig* marries *Elsa*.

...

In this libretto there is hardly one dull line. And there are lyrics that for incredible swing, humor or sentiment are worthy of the Gilbert of the earlier days.

PHILIP HALE.

### Boston Music Notes.

BOSTON, Mass., March 7, 1896.

Flora Keller, after several successful seasons in English opera throughout the principal cities of the South and West, has recently returned to Boston to continue her studies under her former instructor, Lyman Wheeler, in order to prepare herself for new works to be brought out during the season of 1896 and 1897.

Mrs. Abby Markee, of Chicago, who has been studying the past year under Mr. Charles R. Adams, appeared before the Cecilia Club, Thursday evening of last week, by invitation of Mr. B. J. Lang. Her rendition of the mad scene from *Hamlet* was received with great enthusiasm. Mrs. Markee will appear in Mr. Adams' May recital, giving the mad scene from *Lucia*.

Mr. Louis C. Elson is making a Western lecture tour of two weeks as follows: March 5, Woonsocket; 6, 7, Cornell University; 9, Marion, Ind.; 10, Toledo; 11, Columbus; 12, Louisville; 13, Richmond, Ky.; 14, Cincinnati; 16, 17, Philadelphia; 18, Haverhill, Mass.

The last musical of Miss Marianna Guild's series took place on Monday afternoon at the Vendome, Mrs. Greenleaf being the hostess. Mr. Daniel Kuntz, Mr. Gustav Strube, Mr. Henry Heindl and Mr. Leo Schulz were assisted by Mrs. Clara E. Tippet and Mr. Carl Barth. Two of Mr. Strube's compositions were played for the first time, one of them being dedicated to Miss Guild. Although it was a stormy afternoon, there were nearly 150 present. An elaborate tea was served after the concert.

On Tuesday afternoon Mrs. Richard Blackmore, Jr., sang at the Recital of Sacred Literature given by the School of Expression. Mrs. Blackmore's number, *Rejoice Greatly*, was the only music on the program and was a pleasant variation. As usual Mrs. Blackmore received many compliments for her singing.

Miss Emma Hosford is to sing with the Trio Club on Wednesday evening.

Invitations are out for the eighth annual musicale of the Copley Square School for the evening of April 14.

A recital by Mr. Arthur M. Curry, assisted by Mrs. F. M. Davis, Miss Jean Willard, Miss Minetta Ham, Mr. Carl Behr, with Miss Jennie Woodbridge and Mr. Knight accompanists, was given at the Copley Square School on Friday afternoon. All who took part are instructors and pupils in the school. The program was much enjoyed, a group of songs by Mr. Curry calling forth especial marks of approval. This school is in a flourishing condition, additions to the classes being made constantly, new ones being formed and applications being received daily for admission to already existing classes. Mrs. Barnard is to be congratulated upon her success.

The first in the series of six Tuesday evenings of song was given in Association Hall, March 3, by the Arlington Street Church quartet, consisting of Mrs. Jennie Patrick Walker, soprano; Miss Gertrude Edmonds, contralto; Mr. James H. Ricketson, tenor; and Mr. Sullivan A. Sargent, bass. Mrs. Alma Faunce Smith was the accompanist. This was an evening with Schumann and Schubert. The songs were all given in English, which was a commendable innovation worthy of imitation. Mr. Ricketson sang Schubert's *The Secret*, and *Impatience*, and Schumann's *The Hidalgo*; Miss Edmonds sang Schubert's *Resting Place*, *Faith in Spring*, and *Love's Message*; Mr. Sargent sang Schubert's *My Hawk is Tired*, *The Watercourse*, and

*Withered Flowers*, and Mrs. Walker sang Schumann's *Moonlight*, *I'll Not Complain*, and *Devotion*, the whole concluding with Schumann's *Spanischer Liederapfel*.

In speaking of Miss March's concert the Worcester *Spy* says:

Miss Gertrude L. March, organist at Grace Church, gave a brilliant piano recital in the chapel of that church Tuesday evening before a fair sized audience. Miss March's work as an organist and a teacher of the organ is well known, as within the past season or two she has given several successful exhibitions of both; her piano pupils, too, have given their quota of public recitals. As a pianist on her own account, however, Miss March has hitherto preferred to remain somewhat in shadow, so that the concert last night was one of special interest to her friends.

The program ran chiefly to modern music, the first number, a Beethoven sonata, being the only example of the old classic school. Reinecke's dashing ballade, op. 20, and Paderewski's *Téme Varié* were excellent in point of spirit and vigorous technique.

Mr. Wilbert C. Healy, tenor of Grace Church, assisted with two groups of songs.

During the past school year the New England Conservatory of Music has been so unfortunate as to lose through death six of its trustees. At the annual meeting of the board of trustees the following resolutions were passed:

We, the trustees of the New England Conservatory of Music, convened at our annual meeting, desire to put on record an expression of our deep sense of loss at the death of six of our number during the past year.

All these have been among our most devoted and faithful friends. Mr. William O. Grover founded three scholarships, Hon. Oliver Ames and Mr. Eben D. Jordan each founded one, Mr. William H. Larnard was a subscriber to the establishment fund, and his residuary legatees at his request made during his last illness are to make up to the necessary amount to form a scholarship. Hon. John P. Spaulding was also a liberal subscriber to the fund. These five were regular trustees and the Rev. N. G. Clark, D. D., was trustee ex officio, but none the less deeply interested in our affairs.

Besides the financial aid and the value of the time and thought bestowed by these trustees, the heartiness with which their good will was shown has been an inspiration to all interested in the welfare of the conservatory, and we shall sorely miss their faces and kind words of advice and encouragement at our meetings.

And, finally, we desire to tender to the families of the deceased our deep and earnest sympathy.

Miss Minnie E. Little will give a piano recital in Union Hall on Thursday evening, March 10, assisted by Miss Gertrude Edmonds, contralto. Miss Little's program will include selections from Chopin, Haydn, Piere, Couperin, Ten Brink, Liszt and Mendelssohn.

A very attractive musical service is announced for Sunday evening at the Commonwealth Avenue Baptist Church. Sullivan's oratorio, *The Prodigal Son*, will be given; as is the custom on these occasions, the choir will have the assistance of competent artists.

Gounod's mass of Saint Cecilia will be given complete at Shawmut Church, corner of Tremont and Brookline streets, to-morrow (Sunday) evening, at 7:30 o'clock, by the choir of the church, with a largely augmented chorus, under the direction of Prof. Henry M. Dunham.

In the lobby at Keith's New Theatre in a glass cabinet is a banjo of artistic manufacture. The rim and the neck are of inlaid pearl, with mythological designs, the colors being most artistically blended. The instrument which is valued at \$25,500 was the work of Icilio Consalvi, an artistic designer of Rome, Italy, and contains 39,968 pieces of pearl. It occupied more than two years in making.

Mr. Arthur Howard Pickering, of Boston, will give a course of four morning readings at the studio of Miss Lillie Berg, of New York, on March 17, 20, 24 and 27.

The Melourgia, Mr. F. W. Wodell conductor, will perform a cantata by Sterndale Bennett at its second concert in May.

Miss Ellen Cornell, a pupil of Mme. de Berg Lofgren, sang very successfully in Roxbury recently.

Mr. U. S. Kerr, a pupil of Mr. Charles R. Adams, is substituting for young Myron Whitney in church singing during the latter's absence in Italy.

Mrs. E. Humphrey Allen, soprano; Mr. Charles N. Allen, violinist; Mr. Clarence E. Hay, baritone; Mr. George B. Ford, reader, and Miss Annie L. Berry, accompanist, gave a concert in Norfolk Chapel, Dorchester, last Wednesday evening.

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CINCINNATI, March 7, 1908.

THE engagement of the Hinrichs Opera Company was a disappointment both to the Hinrichs treasury and the Cincinnati public. The reason is obvious. The management was lax, the performances indifferent, and the repertory devoid of anything interesting. Mme. Nevada was to have sung Tuesday night, but a placard in the lobby of the Pike Opera House read, "Owing to the serious indisposition," &c. Mme. Nevada asks a \$1,000 certified check before going on the stage, I am told. Faust was substituted for Lucia. The cast was: *Marguerite*, Amelie Lorentz; *Martha*, Gertrude Synneberg; *Siebel*, Greta Risley; *Faust*, Ferdinando Michelena; *Valentine*, Louis de Backer; *Wagner*, Casimiro Saporetti; *Mephisto*, Eugene Lorrain.

There were a few redeeming things, but it can hardly be said that the performance was a satisfactory one. The orchestra did some good work. The chorus dragged, flatted, looked uncomfortable, and, in short, observed all the traditions of Italian traveling opera. Some of the principals sang in French, others in Italian, one in a mixture of both.

By all odds the most satisfactory feature of the performance was the *Mephisto* of Eugene Lorrain. His enunciation was clear, his voice firm and well adapted to dramatic expression. Miss Lorentz was a commonplace *Marguerite*. She had a pleasant voice, but sang insipidly. Signor Michelena's *Faust* showed the threads of a well worn voice.

I did not hear *Trovatore* or *William Tell*. There were too many counter attractions, Olga Nethersole and, that wonderful little woman, Minnie Maddern Fiske, were both here.

Ellen Beach Yaw, of the altissimo notes, gave a concert Thursday. In the words of the advance agent, "The city had been well covered" and the audience was a large one. Mr. G. H. Krehbiel wrote of the performance:

"It was scarcely a representative audience, although there was a sprinkling of musicians noticeable, and the fact soon became apparent that the great majority had gone to the concert room to satisfy their curiosity concerning Miss Yaw's splendidly advertised high E. But if they went expecting nothing of genuine musical worth in the entertainment they were most agreeably disappointed, for the affair proved an exceedingly pleasant one. Miss Yaw's appearance was awaited with a great deal of interest and some impatience, and when she began her first number, the familiar *Ah fors e lui*, from *Traviata*, astonishment could easily be read in the faces of those who had expected to hear a thin, piping voice, and heard instead a mezzo-soprano of considerable volume, but singularly unmusical in quality. It seemed almost rigid in the middle and lower registers and anything but suited for the execution of florid passages; and she sang with an effort that was painful to see. Later on the Swiss Echo Song and Within a Mile of Edinboro Town (which she sang as encores to the Verdi aria) and the Bizet *Tarentella* and Auber's famous *Laughing Song* were delivered with greater ease.

"The real pleasure of the evening was had in the playing of the New York Philharmonic Club."

Mrs. Corinne Moore-Lawson, who, by the way, has been engaged for the May festival, will give a song recital in New York on the 17th. Victor Harris will play the accompaniments.

The program of the eighth Symphony concert, given tonight, was *Symphony, D major (No. 2)*, Brahms; concerto, *B minor (No. 3)*, Saint-Saëns; symphonic poem, *Vltava*, Smetana; *Die Liebesfee*, Raff; overture, *Le Carnaval Romain*, Berlioz. Sauret was the soloist.

The orchestra did some remarkably good work in the symphony, the rhythm was never confusing, and the various gray nuances that Brahms is so fond of were carefully preserved. Yet it must be confessed that it takes an orchestra of rare pliability and exactness to play Brahms.

The accompaniment of the Saint-Saëns concerto, the Moldau and the Berlioz *Carnaval* number were well done, particularly the Moldau, which Mr. Van der Stucken read with poetic feeling and true emphasis. Sauret made a great impression here. With all his breadth and mascu-

linity of tone, he has the clearness and feminine delicacy of his school. It is useless to speak of a violinist's technic in this year of grace; perfection is almost understood, still one cannot but wonder at the extraordinary playing of Sauret's execution, as well as the nobility and true dignity of his style.

ROBT. I. CARTER.

## Pianism and Its Exponents.

BY LEONARD LIEBLING.

TO give a complete résumé of that chapter of musical history known as pianism is a herculean task; to attempt such a chronicle within the boundaries of a short sketch is well nigh impossible. It is the intention of the writer of this article not to compile a complete list of those pianists that have been, and are, instrumental in fashioning the course of pianistic evolution, but to enumerate and discuss only the very greatest pianists, the epoch makers, of each decade important in the history of pianism.

In order to do this intelligibly we need not seek farther for a beginning than from the time of Scarlatti and Bach. Tradition does not tell us what were the salient characteristics of Domenico Scarlatti's playing. We do not even know whether he was a great concert player. His compositions, however, when compared with the inane scribbles of most of his contemporaries, show such a marked advance in variety and scope of mechanical difficulties that one must accord him the place of an innovator. He wrote complicated passages that are even at the present day an obstacle to some pianists.

That Bach was also an inventor of new technical forms we know from the proofs in hand, consisting of his difficult polyphonic piano compositions. In order to play them correctly it is necessary to use ten fingers, a feat which the anti-Bach clavichord players thought ungraceful and unnecessary. The thumb was used for stretches only, and was held below the keyboard, perpendicularly.

After Johann Bach, his two sons, Wilhelm Friedemann and Karl Philipp, did much to propagate their father's technical innovations. Karl Bach especially was a fine pianist. He so understood the art of tempering his father's somewhat dry writings with his own glowing phantasy that he invested them with a tonal charm pleasing even to unmusical listeners.

Including Händel in the group of eminent players that flourished at that time, Adolf Kullak, in his *Æsthetics of Pianoforte Playing*, thus summarizes the achievements that mark the close of the first epoch in piano virtuosity:

"Technically, it is distinguished by the thorough comprehension of the organic nature of the hand, now evinced for the first time. It lays down the principles according to which evolution could thenceforth advance in natural and methodical progress. Intellectually, the epoch is characterized by a profoundly religious but one-sided spiritualism."

Joseph Haydn (born 1732) stands out prominently from the darkness of early seventeenth century musical conditions. Haydn's genius was daring. It soon freed itself from the sombre religious canons that twined themselves parasitically about the melodiousness of music. While retaining in his compositions perfect form and contrapuntal regularity, he nevertheless breathed into them a certain daintiness, a lightness and sprightliness of melody and rhythm which appeared to the musical world as a revelation! He it was who wrote those sparkling, sunny scherzos, and those quaintly majestic minuets, that served as prototypes for Mozart and Beethoven.

The second epoch of pianism commences with the advent of Mozart and Clementi, both born at about the same time.

Mozart was instrumental in developing the psychical side of pianism, while Clementi directed his energies toward broadening the field of technical dexterity, and toward assuring technic a recognized position as a potent factor in musical expression. Mozart, to a certain extent, was an imitator of Haydn. His earlier works leave no doubt on this question. He succeeded in giving more fullness and width to technic than did Haydn. In proportion as Mozart's imagination was bolder, more free than Haydn's, he improved on the latter's mechanical resources, and invented new ones when he deemed it necessary.

It is interesting to note what Haydn and Mozart thought of the Bach family. Haydn said of the elder Bach: "All I know I owe to him." Mozart eulogized Philipp Bach as follows: "He is the father, we are the boys."

Clementi and Mozart represented distinct schools of piano playing. Mozart appeared to be an objective Clementi, a subjective player. It is hard to determine their relative importance as regards influence on the development of technic. There is no doubt however, that Clementi laid the foundation on which Hummel, Moscheles, Kalkbrenner, Woelfl, Steibelt, Herz and Czerny built the structure that bridged over the chasm lying between the limp style of Mozart and the brilliant technical flights of Doeh-

ler, Willmers, Weber, Pixis, Thalberg and the other forerunners and contemporaries of the Chopin-Liszt school of modern bravura playing. Most of the pianists cited added some new technical effect, or means, to the virtuoso side of pianism. Thus, before Clementi's time passages in double notes (sixths and thirds) were unknown. Czerny improved the fingering for chromatic scales, and laid down the principles governing the acquirement of evenness, regularity and endurance in scale playing. Weber originated the glissando, and Doehler brought octave playing to a state of comparative perfection.

There was a smaller body of pianists which during the periods mentioned was not idle in advocating that musical expression depends on a poetical touch, and a reverential, soulful interpretation, more than on mere technical facility and pyrotechnical display. Cramer preached "purity in tone, simplicity in expression." Dussek was noted for his exquisite use of the pedal, no less than for his sentimental playing of adagio movements. Klengel, Mayer and Field were the geniuses who brought tonal modulation to the ideal position which it held in their time. Field is said to have been a master of dynamic modulation and gradation.

Before the time of Field, Beethoven had exerted a most pronounced influence on the pianism of his day. To obtain an idea of his style we need only refer to Ad. Kullak, who writes: "Beethoven did not play with tones; he depicted, declaimed. One step beyond this limit plunges us into the reverse current of a later romanticism, grown incomprehensible through undue boldness; one step short would be a reversion to the creative energy of a Haydn and a Mozart, growing out of mere spontaneous delight in music making." This criticism is based on reports left by Beethoven's contemporaries.

We see, therefore, that although technic played an important rôle in Beethoven's interpretations, it was secondary to his emotional temperament. He created technical forms only to suit the exigencies of the moment. His genius was too erratic to move in uniform lines, hence he established no lasting technical reforms. Some critics have gone so far as to dub Beethoven's sonatas "unklaviermässig"!

Schubert and Mendelssohn followed in Beethoven's footsteps. They wrote music which appealed not to the eyes, but to the heart. Mendelssohn did indeed write some music for pedagogical purposes, containing new and intricate passages and combinations, but on the whole neither he nor Schubert gave to piano playing the impetus imparted by Hiller, Litolf, Dreyshock and Thalberg.

Notwithstanding the inferior musical worth of these four pianists, they brought pianism to the verge of its present well-nigh perfect state. They were virtuosos, pure and simple, inasmuch as they based their aspirations to fame on technical specialties alone. Previously Schumann had exploited a new technical field. He wrote as his fancy dictated, regardless of the capabilities and limitations of the human hand. Conventional "fingerings" were of no avail in his capricious and utterly unconstrained passages. Schumann players were compelled to found a technic of their own. This peculiarity of Schumann's music is due to its polyphonic intricacy. He thought orchestrally, while composing for the piano.

As has been stated, pianism was now on the brink of a great advance in its own progress. The fundamental principles of technic were well understood, and from these had sprung the many tricks, devices and inventions that helped to make known the names of Litolf, Dreyshock, Thalberg and others. The uttermost resources of the piano were not yet exhausted, however. Ingenious inventors and skillful mechanics decreed that the instrument of strings and keys was not to be a mere tinkling music box, but a miniature orchestra, capable of imitating and producing orchestral effects. A great change in the art of piano construction was impending.

Then came Franz Liszt. His appearance was the signal for a general abandonment of all the old traditions regarding piano technic. His indescribable virile style of playing, no less than his almost omniscient technic, caused a revolution in the character of musical composition. The transformation of the latter directly produced the improved modern piano. Liszt carried virtuosity to dazzling heights. He has exhausted the technical mean of expression to such an extent that an advance in that direction is hardly conceivable. "Under his hands the piano changed its character to suit the caprices of the master. In one moment it was the pathetic organ, in another the whispering æolian harp, again it was a full orchestra, deafening the ear with demoniac chords and harmonies, and, lastly, it was a flute beguiling the senses with its mellifluous strains."

Carl Tausig, Liszt's greatest pupil, was said to have been a worthy rival of his master. Unfortunately, Tausig died young, and thus the one man who might have probed still further into the mysterious recesses of future technical discoveries was cut off before he had accomplished much more than to convince the world that he was one of its great men.

Hans von Bülow next claims our attention. He was a new departure in pianistic interpretation. He was a pianist who thought he understood the art of sinking the all-important ego under an avalanche of objectivity. Yet

he did not succeed, for his personal subjectiveness—a cold, passionless nature—was too strong. His performances were like his personality—icy!

In direct contrast to Bülow's was Rubinstein's playing. While the former displayed a polished technic as part of his objectiveness, the latter thought nothing of blurring a scale by leaving out notes, of striking false basses, and missing right-hand skips. Bülow rigidly adhered to the tempi marked by a composer; Rubinstein created his own. The German was quiet, learned, didactic; the Russian restless, magnetic, inspired. Rubinstein's influence on piano technic was considerable, by virtue of his voluminous compositions. He created new effects, and invented novel passages. His tendency was toward breadth. It has been appropriately termed "orchestral."

And now we come to contemporary pianists. The musical, or, to be specific, the pianistic affairs of the present day are in a very bad state. We no longer know who are the great pianists. According to our critics, there are none! When a d'Albert comes, to overawe us with his prodigious knowledge, his fiery temperament and his melting tone, we are told he cannot play Chopin, and in consequence is not perfect. When a Pachmann descends on us like a ray of sunshine after a storm, when his delightful pianissimos and his corrazzando touch make us forget for a time the virile thunderings of d'Albert, the critics are overcome by memories of the late past and sigh, "Beautiful! divine! but why doesn't he play Bach or Beethoven?" When the Beethoven authority, Bülow, was here he was taken to task for not being able to interpret sentimentally Schumann and Chopin. When Rosenthal dazzled us with his supernatural technic, and brought back to older musicians memories of Liszt and Tausig, the same critics cried "Fine! tremendous technic! but no musical feeling, no conception, no tone."

Paderewski was the next aspirant for fame and dollars. He became too popular. Besides being informed that his Beethoven readings are absolutely distorted, the cry "Fad! fad!" was dinned into our ears until we were forced to the conclusion that he, too, is not perfect.

Who, then, is a great pianist, with no faults? Joseffy, Rummel, Grünfeld, Stavenhagen? All these have also been taken to task for various failings, so that there would remain Sauer, Reisenauer, Siloti, Planté, Friedheim, Godowsky, Sapellnikoff and Slivinsky.

European—and, in the case of Friedheim, Godowsky and Slivinsky, American—critics have taken care of these survivors. We finally find ourselves forced to the conclusion that with Liszt died the only great pianist the world has seen.

Such a conclusion may not be untrue or illogical. Our pianists of to-day are but imitations of Chopin, Liszt and Rubinstein. It is even doubtful in some cases whether they are good imitations. No one supposes for an instant that any of our great bravura players can be ranked with Liszt. Is this not a sign that pianism has degenerated, or rather that it is at a standstill? Nor is it to be wondered at. With Liszt technic and musical development reached their highest point of development. He exhausted every means of pianistic expression. Only when a new instrument is invented to take the place of our present piano will a new technic, of necessity, be developed. The present tendency of piano music is toward polyphonic complexity, and we may live to see the character of the piano as a solo instrument lost in that of a polyphonic, heterogeneous machine, which will reproduce, singly and simultaneously, the sound of every instrument. It may be developed into a small orchestra played by one man!

Henderson in his Preludes and Studies says:

"It is possible that the future may witness a further development of piano technic, but the instrument must first acquire new powers. Looking back over what has been done for the piano by inventive minds in the last fifty years, who can say what the next century may produce?"

Beethoven said: "The high development of the mechanical in piano playing will end in banishing all genuineness of emotion from music."

This sentiment contains the keynote of our present situation. We must remain where we are, or in trying to keep pace with the relentless onward movement of evolution we must overstep the bounds of genuine musical feeling. If we are condemned to make no further progress, let us at least make use to the utmost of the material in our possession. Let us encourage originality in repertory, conception and interpretation.

Emerson said that to be original is to be one's self. Why not apply this maxim to pianists? If Pachmann is most in sympathy with Chopin, and feels that his touch, technic and style are best suited to that master's works, by all means let him play only Chopin. D'Albert in the same way could make a cult of Beethoven, Friedheim and Sauer of Liszt, Paderewski of his own compositions and of Schumann, Rummel of Bach, and Rosenthal of Rubinstein, Tchaikowsky and modern composers. Such a division would give unlimited scope to the artistic instincts of the interpreters, and could be productive only of the best musical results. Do we expect a great landscape painter to execute equally well a battle scene, a portrait and a marine? Why, then, demand that a pianist

be a perfect interpreter of Bach, Beethoven, Chopin, Schumann and Liszt?

It seems absurd to attempt a classification of great pianists, and yet the writer has attempted to compile a list, graded according to individuality, of the prominent living players. Pianists might be divided into four classes, designated as follows:

1. Bravura players.
2. Classical players.
3. Emotional players.
4. Salon players.

Under the first heading could be included Rosenthal, Friedheim, Sauer, Reisenauer, Siloti and Sapellnikoff. They are respectively great in the order named. The classical players are d'Albert, Busoni, Rummel and Barth. Under the heading of emotional players would come Joseffy, the greatest; Paderewski, Slivinsky, Stojowski.

The salon class would comprise Pachmann, Grünfeld, Godowsky, Slivinsky and S. Liebling.

The writer makes no mention of French pianists, as he has heard none; nor of women, of whom he intends to treat separately on another occasion.

We have seen the ocean beat and pound on a rocky shore; then, when its force was spent, fall back and form tiny waves that plashed playfully against those very rocks it would have shattered. Will pianism follow a similar course? Will it waste its strength on the rocks of complexity, and finally resolve itself into the real, pure music that flourished during the period of Romanticism? This triumph may yet be in store for Schubert, Schumann and Mendelssohn!

### Melba's Many Wigs.

A FRIEND of Mme. Melba was sitting with her in her drawing room at the Hotel Savoy the other day, and they were looking over a pile of photographs which the diva keeps in her little desk, and talking over their merits and faults.

"I don't care very much for any of them, to tell you the truth," said Melba, "but there are a few which are at least endurable. Now here is one that I simply cannot endure, and it is more frequently displayed than any other. Just look at the expression of the mouth and chin. Ugh! it is frightful! Only a few minutes ago a messenger came with one of those terrible things enlarged to colossal dimensions for my autograph. I had half a mind not to sign it, and only my native good humor saved me from being ungracious."

"Now, I have one photograph which I really think excellent," and she drew forth a large picture of Juliette with the cloak and hood as she enters *Friar Laurence's* cell for the marriage, a really charming portrait. "I see you want it," continued Melba, laughing, "but you would be robbing a great personage if you insisted on carrying it off," and the prima held up a little blue letter which accompanied the picture, and which bore the address of His Majesty the King of Sweden. "Now do you still venture to ask for the photograph?"

The friend did venture, and was rewarded for his courage. His Majesty must wait till some more are printed.

An examination of the numerous photographs, many of them taken in different opera characters, led the prima donna's visitor to notice the distinct individuality displayed in the different make-ups, notably in the various wigs, and prompted the suggestion:

"I wish you would tell me by what mysterious processes you succeed in finding such appropriate and becoming wigs. Everybody speaks of them, and declares that there is no one on the stage to-day who manages to look so entirely natural with artificial heads of hair. How do you contrive it?"

"Ah," replied Mme. Melba, "don't fancy for a moment that those wigs of mine are haphazard affairs. They are like all the rest of my artistic equipment, the result of much thought, accompanied by a conscientious ambition to do thoroughly everything I attempt. Almost every one of those wigs is an exact copy of some head of hair that I have seen and admired and had reproduced from the original. That is why they look so natural. Take this Juliette, for instance, which I myself think is particularly pretty. I got that from the famous Worth's little daughter. I saw the child one day while I was calling about some gowns, and was at once impressed with the beauty of her hair. Juliette said I to myself, and forthwith borrowed the child and bore her off to my coiffeur. There, said I to him, 'I want you to copy that head exactly, hair for hair.' He did so, and that is the secret of my Juliette wig. Don't let His Majesty the King of Sweden know you forestalled him in the matter of that photograph."—*Sun.*

### Vocal Teachers—Paris.

JULIANI.

JULIANI has the faculty of making his pupils adore him. He is so sincere, loyal, whole-souled, self forgetful and enthusiastic that he carries people right along without seeming to make the slightest effort. His pupils are grateful and faithful friends; none more so than the Americans.

Moreover he knows and loves our country, and for many months one time was one of the happiest of foreigners within our gates. In company with Freszolini, Vioux-temps, Thalberg, and the famous baritone Ardavani, he made a successful tour of the States and Canada.

At New Orleans was he specially honored. Here he established the happy friendly relations still maintained with the Eustises and Vignauds, a member of the latter being the charming and friendly secretary of the United States embassy to-day at Paris.

The hope was cherished to establish a permanent French opera in the States at that time, but the expense of a continuous stock company of imported artists proved too much and the plan was relinquished.

After the States, Havana, Moscow, Vienna, Berlin, Spain and Italy were visited.

A tenor of first rank and many sterling qualities, Juliani was affectionately called the "young Rubini" and the "little Rubini" by such artists as Mario and Rosini. Pupil of the Conservatoire, he became musician as well as singer, although study was concentrated in the latter direction. As maitre de chapelle of the Church of St. Augustin, musical knowledge was enriched and broadened. The study of voice, his life work, is continued daily with his teaching.

His home and studio combined, at 11 bis rue de Milan, just back of the St. Lazare station, is the rendezvous for young talent and mature art, the artistic remissions being among the best in the city.

Madame Juliani, daughter of a distinguished French family, and herself singer and musician, contributes to the grace and dignity of the schoolroom, and to artist soirées, or pupils' auditions.

A theatre adjoining the studio, with scenes, wings and apparatus, gives practical aid in the study of operatic repertoire. Three languages are taught. The reformation or making over of worn or broken voices is one of Juliani's specialties.

Among his pupils are Mr. William Lavin, recently engaged at Berlin; Madame Foeder, engaged at the Monnaie in Brussels. The latter sings successfully in Aida, Sigurd, Lohengrin, La Juive, Les Huguenots, &c. Mrs. Gov. Sprague will make her début from this studio most probably.

Other names of promise are Banes in Germany, Edwards, Kimberly, Anderson, Lafitte, Tonriot, Claire Lane, Franco, Hughes, Meriké, Dantus, Stelle Garriges, Rigaud, Rykert, Sanjian, &c. Miss Kimberly possesses an unusual contralto voice.



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CHICAGO OFFICE THE MUSICAL COURIER.  
225 Wabash Avenue, March 7, 1906.

UPON the hinge of incident hangs fate, and it was a happy and fortuitous incident which gave to the Chicago Orchestra the wonderful organizing powers of Miss Anna Millar. When in 1893 she undertook, unaided, to introduce a young friend to the musical people of Chicago and engaged the services of one of the greatest orchestras in the world and its eminent conductor, Theodore Thomas, with nothing to substantiate her plucky enterprise but indomitable will and unflinching energy, there was a good natured laugh and dire failure predicted.

But Anna Millar is not made of the stuff that courts failure, and nothing daunted she continued upon her enterprising way and astonished the whole city by filling Central Music Hall with one of the most enthusiastic and representative audiences ever assembled there. So much executive power did she show that the trustees of the Chicago Orchestra offered great inducements to her to take charge of their season ticket sale, with the result that in 1894 by her individual and indefatigable energy the subscription list showed a difference of \$12,000 on the right side. While in 1893 the season ticket receipts had been \$26,000 in 1894 they amounted to \$38,000.

Of course this enormous financial success was not accomplished without incessant and arduous work. Morning and night she labored at the work which she had learned to love, and as a result the trustees requested her to take the entire management of the orchestra, as the business department had fallen on evil days and was in a terrible condition. Out of the most chaotic muddle that ever assailed a venture Miss Anna Millar has brought order and business method, which invariably are the precursors of entire success.

But it must not be thought that this lady, who is unique in her profession (there is no woman holding such a position that I can recall), is in any way less than a woman because she has the gifts of system and management. She was born in a lovely old farmhouse in Muscatine, Ia., and when quite a child displayed remarkable powers of organization. From the time that she could first understand anything of music she had a miniature orchestra formed of her young friends, with whom she acted as conductor and manager, playing the different instruments herself when there was a vacancy.

A born musician, she determined when older upon making a career as a pianist, and with such intention came to Chicago, where she graduated with honors at the university in 1886 in the music department, studying harmony, piano and composition. Among those who were her teachers may be mentioned Clarence Eddy, John A. West and A. F. MacCarrell, all names which speak as to the perfection of her tuition. Of course since her connection with the orchestra music for practical purposes has been out of the question, but she still retains great interest in all pertaining to the life of the musician.

Anna Millar is a most charming woman, with a versatile mind and magnetic personality, with a love for pictures, books and music. When away from her office she is as unlike a business woman as it is possible to imagine. Indeed she is in great request socially and numbers among her friends most of the prominent people of the city, and of her it may be said, once a friend always a friend.

She it is who engages all artists, says what can be done and what will best appeal to public taste, and who conducts the entire business and general routine of this great orchestra; who makes all dates, looks after all traveling arrangements, secures comfortable quarters for the orches-

tra when touring, and now after two years of unceasing work is about to take a well earned vacation by going to Europe. Incidentally she may take a look around as to the possibilities of the different cities, as she has a strong and definite idea of taking the orchestra to Europe in about eighteen months.

And what shall be said of a woman who combines a man's organizing power with an extraordinary knowledge of detail, who is an earnest student of languages, an artist and a musician, besides being singularly gifted in various other ways, and a fearless and intrepid horsewoman? There could be no greater error than to suppose that Miss Millar is of the aggressive type of new woman for while belonging to the progressive class she may still proudly lay claim to the distinction of remaining withal a "womanly woman."

Bernhard Uhlich, the very able manager of Leopold Godowsky's Western tour, is just now particularly jubilant over the many applications being made for the great pianist-composer's appearance in different towns along the Pacific Coast in addition to the fine guarantees already secured in Pueblo, Salt Lake City, Colorado, Omaha, St. Joseph, Mo., Memphis, Alliance, Ashtabula and New Orleans. In the last named city four recitals have been arranged for, and in Memphis it is probable he will play to

larly appealing to the ballad lover, and no doubt it will very frequently find a place in the concert room on programs of a lighter order. It is published by Clayton F. Summy, which is a sure credential as to its merit. Mrs. Tileston Bangs is not only a talented vocalist, she is also a young and attractive woman, with a really good presence and winning personality, and already in request for several concerts in the near future. Her songs were ably accompanied by Mrs. Nellie Bangs Skelton, one of our best known musicians, who as an accompanist is not excelled in Chicago.

Included in the Amateur Musical Club program was a concerto, op. 1, for two pianos (stated to have obtained the first prize at a composition competition in New York), by Joshua Phippen, but as the two young ladies who tried to interpret the work were at considerable variance and in terrible haste to get it finished, any adequate idea of the nature of the composition was impossible. The audience accepted it with a good amount of jocularity.

At the conclusion of the program proper Emil Liebling played several of his new compositions, much to everyone's delight; especially charming is Manuela, air de ballet, a graceful, dainty, picturesque bit of Spanish melody, which is full of movement and musical coloring and differing entirely from the ordinary conventionalism. All Liebling's selections in this miniature recital were received with great

enthusiasm by an audience numbering several hundred women and one man, who, with a coolness born of assurance, was the cynosure of all eyes.

It is explained that the reason why so little notice is given to music matters in the dailies is found in the objection to be known as "the sissy man," which is the sobriquet bestowed upon a newspaper man directly he undertakes the music and society news.

The mills of the divorce court grind slowly but effectively. The newest recruit is W. C. E. Seeboeck, whose wife sought to be legally free to find more congenial climes when he should be disposed to commence pugilistic exercises and preferred that some more robust antagonist be selected than herself. She therefore brought a charge of cruelty against the widely respected and well-known composer. Expertia docet.

Ellen Beach Yaw came, conquered and enjoyed a huge success. The concert on Monday was splendidly attended and the

widely heralded young singer proved to be one of the best drawing powers of the season. Her much discussed phenomenal range was found fully equal to the demands made upon it. Her coloratura and staccato work, florid passages and chromatic cadences were excellent, revealing modulations of tone and poetic musical intelligence which had a true ring. Indeed, her singing at all times was marvelously correct as to pitch, and whether in Italian bravura or Scotch melody her manner was simple and unaffectedly charming.

The New York Philharmonic Club was heard to great advantage and demonstrated that it was one of the best ensemble organizations that has visited Chicago, and certainly afforded an artistic treat in the manner of interpreting the different numbers. Miss Georgiella Lay was the pianist, and revealed the beauties of a magnificent Mason & Hamlin grand piano.

There is urgent need of a church and stage guild in Chicago, as there is small affinity between the two crafts.

The learned, enlightened and tolerant divine who weekly propounds and presumably daily practices the doctrines of Christian charity and brotherly love, with the old-lady deacons of St. Immanuel's Church, are in abject fear lest the morals of their superfine congregation be contaminated.

Miss Mary Louise Clary, one of the great oratorio interpreters in America, was engaged by them to sing during the morning service last Sunday, and an immense crowd assembled on the announcement of her appearance. To the intense astonishment of all the service proceeded without Miss Clary singing, and when the curious inquired as to the reason of the artist's absence the Reverend Johnston Myers simply stated that a change had been made in the program. It has since transpired that late on Saturday night Miss Clary received word that her presence was not desirable in consequence of her singing every night Ren-



MISS ANNA MILLAR.

MANAGER OF THEODORE THOMAS' ORCHESTRA.

an audience of 3,000 people. This tour promises to be one of the most important for a considerable period, and Leopold Godowsky more than ever recognized as one of the greatest living pianists.

That pioneer organization of good music in Chicago, the Amateur Musical Club, held the 234th concert on Monday last, and made it the occasion of a novel enterprise by giving a program devoted entirely to American composers. Presumably they write only for voice and piano, as the cellist, H. Diestel, was very severely handicapped, being obliged to conform to the requirements, as he said he could find but five compositions for his instrument in all the city by native writers, and of these he selected the two best: Air and Serenade of Ernst Jonas. He played so as to make them interesting, but there is decidedly room for American works for the 'cello.

Miss Margaret Cameron was exceedingly happy in her selections, playing with great good taste and finish Preludium by Arne Oldberg (a very rising and talented young composer here), and MacDowell's Shadow Dance and Witches' Dance. This young lady really created interest; with clear and firm technic, staccato passages crisp and brilliant, she evinced considerably more of the professional than the amateur element.

It was Mrs. Ruth Tileston Bangs, however, who carried off chief honors of the program. The possessor of a charming soprano voice of good quality, capitally trained and sympathetic, this lady is rapidly becoming one of our most popular concert singers; her enunciation is wonderfully distinct and her singing characterized by refinement and expression. Especially successful in Liebling's very taking song, Adieu, and Nevin's Good Night, which was sung as an encore, praise must also be accorded to her interpretation of Thou'rt Like Unto a Flower, by Chadwick, and For Thee, a new song of Grace Root's. The last named will surely obtain great recognition; the words, by Edward Freiberger, are far above the average and particu-

\* The above cut is used by the courtesy of Chicago Music.

Bolt behind the scenes during the performance of the drama Trilby. The intimation received read:

"DEAR MISS CLARY—In view of recent developments in our church it seems better to cancel your engagement in our church to-morrow. This is the desire of several of our prominent people. Mr. Wassal will call on Monday at our request and make all explanations and compensate you.

Yours very cordially,

"JOHNSTON MYERS."

To the clerical ideas of Mr. Myers, compensation is only a question of dollars and cents. He has evidently no consideration for the outraged sensibilities of one of New York's finest and most respected church singers, who would have afforded the congregation of St. Immanuel's Church an opportunity of listening to a really glorious voice. The music at this church of late has been particularly poor in character and has caused general remark. That the opinions of clerics may differ is clearly shown by the fact that Miss Mary Louise Clary has been for a considerable period the contralto of St. Patrick's Cathedral, New York, and is under engagement to resume the position when she returns to that city.

Talking of church work, a very high compliment was paid to the abilities of Mrs. Carolyn Winter Goetz, now holding the leading choir position in Indianapolis, last Sunday.

For special services in connection with the reception of the new minister the Pilgrim Church requested Mrs. Goetz to come to Chicago and undertake the musical part of the service. Not only was she paid a considerable amount for her work, but a substitute was paid to assume the duties during her absence from Indianapolis, and all other incidental expenses defrayed. Mrs. Goetz has a full rich mezzo-soprano, eminently fitted for oratorio music, in which she excels.

Chicago has a new concert manager, not before one was needed, and this time a woman, in the person of Mrs. Jeannette Grose, who has pluckily opened a bureau for the engagement of artists. As she numbers among her friends many prominent musicians, her success is only a question of time. With the exception of the Summy series of chamber music, concert management has of late been abominable here; badly advertised and worse attended ventures being the rule. A notable instance was the Sauret fiasco last Saturday, when this great violinist played to rows of empty benches. Mrs. Grose has a big field to work on and should have no difficulty in making it profitable, as her business abilities are beyond question.

The Spiering Quartet is to Chicago what the Kneisel Quartet is to Boston, and fast obtaining recognition as one of the best and most attractive musical features for managers to engage. It is giving a series of chamber concerts in Milwaukee under distinguished patronage. This quartet, composed of artists who have all achieved fame as soloists and who are four of the principal members of Theodore Thomas' orchestra, is now booked to appear in Dayton and Cincinnati, besides various other Eastern cities, apart from the orchestra, when that great organization goes East.

Sousa's formidable rival, T. P. Brooke, is having extraordinary success. At last Sunday's concert crowds of

people were unable to gain admission at the Schiller Theatre, where his band has become so deservedly appreciated. The series of concerts is to close in April, when the band goes on an extended Eastern tour. Its departure will leave a void among a very large section of people, to whom the Sunday concerts have become an integral part of their day's enjoyment.

The production of a national song is again interesting a large number of prominent Chicagoans, and some stirring lines by Stanley Waterloo, the well-known author, written for Washington's Birthday, have been selected as being likely to fill the need. Several musicians are now using their best endeavors to produce adequate music. Kellogg & Co. have recognized the great merit of the words and promised the strongest financial support.

Miss Celeste Nellis, perhaps the cleverest and most earnest of the younger pianists, is to give a concert at her home, Topeka, Kan., when her master, William H. Sherwood, has promised to appear. This young lady is making rapid progress and reflects great credit upon her former teacher, Edith V. Rann, who for five years was Mr. Sherwood's assistant.

There was not a great attendance at the Zeisler-Ondricek concert under the direction of F. Wight Neumann, owing to insufficient announcement, but that did not detract from Fannie Bloomfield Zeisler's magnificent playing. So much has been written of late concerning this truly great artist that words are almost exhausted. Suffice it to say that perhaps her playing displayed still greater virtuosity than at any previous performance. The enthusiasm was intense and she graciously responded with encores.

At the concert to-day the attendance was still more sparse, notwithstanding the magnificent program presented, when these two great artists, Zeisler and Ondricek, played the Grieg sonata, opus 5, for piano and violin. It was grandly interpreted and called for an outburst of applause, as what the audience lacked in numbers it made up in appreciation. In addition to the sonata, Ondricek played Paganini's concerto No. 1 and Aria by Berger, Barcarolle by Nesvera and Tarentelle, by Wieniawski. All these were played with his wonderful breadth of tone and technic and delicacy, which never amounts to tameness.

Fannie Zeisler, whether in a Schubert Impromptu or the Tausig-Schubert Marche Militaire, displayed that wonderful versatility which has made her famous. After the Mendelssohn-Liszt Wedding March she was uproariously applauded and excitement reigned until she returned to the piano.

The Liebbling Amateurs had one of their interesting lectures from that clever master, Emil Liebbling, but I was unfortunately unable to attend. FLORENCE FRENCH.

**Another Successful American Singer.**—At a recent Marchesi matinee the honors were carried off by Mrs. Alma Ribolla, of Cincinnati, Ohio, who obtained the only encore of the afternoon, for her beautiful singing of German songs, the remarkably pure timbre of her voice and exquisite style and finish being very favorably noticed by several Parisian critics. Madame Marchesi predicts great success for her talented pupil as a concert and recital singer. Her repertoire embraces over 300 arias and songs, which have been carefully studied during the past two years with the thoroughness of conception for which the Marchesi school is renowned.



**A**NOTHER evidence of the remarkable progress of music in America, is the growth and enrichment of the church music of to-day. Not many years ago it was sufficient to have a good quartet, which interpreted a very comprehensive and uneducational style of music, and which was able to lead and give an impetus to the singing of hymns and psalms.

Now everything is changed. The soloists engaged in many of the churches are artists of reputation, in which capacity much is expected of them. They submit lengthy and often classical programs for popular delectation, the form at times becoming quite in the nature of a sacred concert. These musical forms of service attract large audiences, and it is indeed an unwise and unfortunate church which, quoting the present financial reasons as an excuse, dismisses its choirs and employs the antedated precedent.

Apropos of artists as choir soloists, Grace Church has secured a most excellent one at a high salary, in the person of Mr. Townsend Fellows, baritone, at present of the Bloomingdale Reformed Church. Two years ago Mr. Fellows came from Albany and located permanently in this city. He held a choir position in Albany and taught vocally, having quite a fine clientele.

Mr. Fellows still journeys to Albany twice a week to conduct his vocal classes. He had not been long with the Bloomingdale Reformed when, in conjunction with his solo work, he was made choir director, and his resignation from his double position will leave a vacancy for an efficient man to fill.

Native ability, combined with merit and conscientious work, will surely be recognized, even though one has no influence with the music committee, as, in the case of Mr. Franklyn Wallace, who comes as a stranger from Syracuse to live in New York city, and who, solely upon his vocal and sight-reading attributes, secured the position in the First Presbyterian Church of Newark, N. J.

Mr. Hedden is rapidly filling up his surplice choir at the Church of the Incarnation; he has just engaged Mr. William H. Kenney, who leaves the Church of the Divine Paternity to take the position of solo baritone at the Incarnation. Mr. Kenney is a pupil of F. E. Bristol, and possesses a good vocal organ.

Another stranger in New York this season is Mr. H. J. Whittred-Warren, baritone, who is the successful candidate for the solo position at Calvary Church.

Miss Josephine A. Jennings, soprano, leaves the Second Collegiate Church in Harlem to assume a similar position

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in the Memorial Presbyterian Church, Brooklyn. Mr. Albert Pardo, tenor, also goes to the Memorial, Brooklyn.

Mr. David Williams, formerly tenor of Calvary Church, will be the soloist at the South Congregational Church, Brooklyn, beginning May 1.

Mrs. Carl Alves remains for the fifth year at the West Presbyterian Church at a salary reputed to be the highest paid any contralto soloist in a New York church.

Mr. Walter C. Gale becomes the assistant organist at St. Thomas' Church, in which capacity he will relieve Mr. Warren of his many and arduous duties. Mr. Gale will, however, still retain his position as organist at Holy Trinity, Harlem.

The personnel of the quartet at St. Thomas' includes Mrs. Marie Gramm, soprano; Miss Emily Winant, contralto; Mr. William Dennison, whom I have mentioned as the former tenor of the Broadway Tabernacle, and that cultured bass, Dr. Carl Martin.

The Calvary Church, New York; has engaged Mr. Charles A. Rice as tenor soloist, and Mr. N. S. Murphy, tenor, goes to the Summerfield Methodist in Brooklyn.

Mr. Moritz E. Schwarz, at present organist of Grace P. E. Church, Jersey City, N. J., makes a change May 1 in favor of St. John's P. E. Church on the Heights.

A strong effort is being made to retain Miss Fannie Hirsch at Temple Emanuel-El, where she is now engaged at the Friday and Saturday and Sunday services.

Dr. Farrar's First Reformed Church, Brooklyn, will have a fine acquisition to its organ loft on May 1, when Miss Charlotte Maconda will assume the solo soprano position.

Mr. J. E. Keefe, present organist at the North Baptist Church, Jersey City, N. J., has resigned to accept a very lucrative engagement as organist of one of the large churches in Newport, R. I.

Mr. Francis Fischer Powers has for the present abandoned all idea of church choir work. His recent illness, combined with the demands upon his time as a teacher, are the two reasons of his resignation from Dr. Terry's South Church, where his position as bass soloist was a trying one, as Mr. Powers' voice is undoubtedly a high baritone. It was at his suggestion that Mr. Heinrich Meyers was permanently engaged.

Mrs. Hattie Diamant Nathan will be the soprano soloist of Temple Gates Church at Hope, N. Y., and Mrs. Lillian Sherwood Newkirk, soprano, has been engaged as soloist of the First Congregational Church, Norwalk, Conn. Both singers are pupils of Madame Ogden Crane.

Other solo positions will be filled by Mrs. J. M. Wood, soprano, who will sing in the Navy Yard Mission, Brooklyn, and Mrs. George Musson, who will be the soprano soloist of the Bridge Street Baptist Church, Brooklyn.

Mr. William Washburn, tenor, will sing in Trinity Church choir, and Mrs. William Nash will be the soprano soloist from May 1 in the Church of the Holy Faith at Morrisania, New York.

Miss Martha Briggs has been engaged as soprano soloist of the Washington Square Methodist Church, New York.

Miss Alice May Sherwood has been engaged as solo contralto of the First Presbyterian Church at Howard, N. Y., and Miss Emma Florence Lockwood as solo contralto of the Mercy Avenue Baptist Church of Brooklyn.

MABEL LINDLEY THOMPSON.

**Della Rogers at La Scala, Milan.**—Della Rogers made her rentrée this year at La Scala, Milan, in Ratcliff with great success. The Italian papers speak of her great beauty, her dramatic temperament, and the excellent schooling of her voice.

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Certificate from LOUISA LAUR, authoress of "Fourteen Years with Adeline Patti."

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Review by the late Dr. HUEFFER, Musical Critic of the "Times," London: "Brief, singularly clear and absolutely free from padding, physiological or otherwise. The hints for voice cultivation and the system of daily practice comprising the 'Ten Commandments of Music' must be regarded as the concentrated extract of the teachings of a phenomenally successful master. The result of many years' careful observation, they are designed not only for developing, but also for keeping the vocal organs in the highest state of efficiency possible to them."

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### A MATINÉE MUSICALE.

A VERY pleasant matinée musicale was given at the New York College of Music on Thursday afternoon last, March 5. A quartet for piano and strings by Jadasohn, dedicated to Mr. Alexander Lambert, was played by Messrs. Alexander Lambert, piano; Jan Koert, violin; Emil Gramm, viola, and Hans Kronold, cello, and went admirably. Brahms' Songs of Love for soprano, alto, tenor, bass and piano, four hands, were given by Miss Fanny Hirsch, soprano; Mme. Helene von Doenhoff, contralto; Mr. Arnold Kutner, tenor; Mr. Hans Seitz, bass, and Miss Ada Smith and Mr. Alexander Lambert at the piano. Mr. Lambert played the Chopin B minor scherzo, Miss Hirsch sang the favorite aria from Samson et Delila, and Mme. von Doenhoff sang an aria from Verdi's Don Carlos.

All went well, with smoothness, taste and finish, except the Brahms Songs of Love, which were converted into songs of distress by the evil deeds of the tenor, Mr. Kutner, who disclosed small voice and less method, with, however, the potent ability to spoil the artistic efforts of his associates. Wherefore Mr. Kutner in this otherwise excellent ensemble?

The solos were all excellent. Mr. Lambert played with admirable clarity and finish. Miss Hirsch sang with abundant feeling and refined taste, and Mme. von Doenhoff threw her usual fund of dramatic intensity into her aria. The college hall was crowded with an extremely fashionable audience, and judicious enthusiasm was present in plenty.

### KNEISEL QUARTET CONCERT.

The fourth concert this season of the Kneisel Quartet, of Boston, took place on Tuesday evening, March 3, in Mendelssohn Glee Club Hall. The program consisted of Beethoven's quartet in F major, op. 59, Brahms' sextet in B flat major, op. 18, and a suite for violin and piano of Emile Bernard, performed here for the first time. The quartet was assisted in the sextet by Mr. Max Zach, viola, and Mr. Leo Schulz, cello, while Mr. Ernst Perabo, pianist, shared the work of the new suite with Mr. Kneisel.

The performance of the Kneisel Quartet in its purity, symmetry and unsurpassed finish makes it difficult to discover due terms of praise which shall not be repetition or monotony. Certain it is that after the delicate acumen in reading of this organization and the exquisite polish of its style the work of other quartets assumes a harsh, crude character by comparison. The fine standard is never known to shift, and the performance throughout at this last concert was as usual about as close to perfection as chamber music performance is ever apt to come.

Beethoven was treated with reverent hands and those who had the privilege of listening to the lovely andante Thème Russe as sung by those instruments on this occasion



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Flower of the Nile Waltz,  
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Claude Trevor  
Daisy Hope  
Bond Andrews  
Courtney Winthrop  
B. Heiser

will not easily forget a source of unqualified delight. Such moments of perfect sympathy do not loom up too often in the musical life and it is well to know and rejoice in them while they are here.

The suite of Bernard sets forth in light and gracious vein to say things of no great moment, but of pretty and graceful conception. They are said with tact and finesse in unimpeachable grammar, nothing is spun out, and the life and piquant swing of the movements attract and please without risk of hinging on boredom. Of the four movements, moderato, allegretto, tempo di menuetto and allegro molto appassionata, the menuetto with its suggestion of Berlioz in dance mood strikes one as the most novel and finished bit of workmanship. It has plenty of esprit and separately would make an attractive number. The last movement is something of a disappointment. Bernard has nothing of "appassionata" to express and the ambitious title results rather in an anti-climax. The struggle is made to justify the caption, but it is not fruitful and suggests labor and useless stress.

Mr. Kneisel had some grateful violin work in this suite of which he acquitted himself with consummate ease and elegance. The pianist, Mr. Perabo, is a reliable ensemble player by reason of a sharp precision which occasionally borders on extremity. His touch is dry and brittle, his attack nervously decisive. In fact, as an ensemble player he commits a good many errors on the right side, to employ a paradox. As a soloist, Mr. Perabo would not suggest sympathetic things, being seemingly unaware of the virtue of cantilena. Fortunately the character of the suite brought his better characteristics into play, although perfect precision might satisfactorily be united to a less galvanic method.

The house was large and fashionable, as well as genuinely appreciative. A number of representative heads, musicianly, artistic, literary and other, bobbed up here and there throughout the audience. Next concert will take place on Tuesday, March 31, when the quartet will be assisted by Rafael Joseffy.

### AN INTERESTING MORNING.

On Thursday morning last, March 5, at the Hotel Waldorf, Mrs. Bermann gave a charming talk on Love Songs of Great Writers, which was illustrated by Miss Marguerite Hall, mezzo-soprano, and Mr. Nicholas Douty tenor. The idea was a pretty one and was most interestingly and artistically carried out. The talk was brief but delicately to the point, and managed to throw a new light and warmer interest on songs already favorites, but whose inspiration has not hitherto been very much thought about. Miss Hall brought her usual rich fervor and warm sympathy to the illustration and sang admirably. Mr. Douty also sang satisfactorily. It was an interesting morning.

### FRANCIS FISCHER POWERS MUSICAL.

A delightful musicale was given by Mr. Francis Fischer Powers in Carnegie Chamber Music Hall on Saturday morning, February 21. The affair was as usual artistically planned and largely and most fashionably attended. Following was the program:

Ja, du bist Elend (Sawyer), The Swan (Grieg), Violets and Roses (Heimund), Mr. Francis Fischer Powers; When Fairy Land Was Young, Home They Brought Her Warrior Dead, O, Swallow, Swallow (Arthur Somervelle), Miss Marguerite Hall; masurka in D minor (Tchaikowsky), nocturne in F sharp major (Chopin), ballade from The Flying Dutchman (Wagner-Liszt), Mr. William H. Barber; Phyllis, A May Song (Carmichael), Mr. Powers; Souhait, Partout (Chaminade), Miss Hall; Ich liebe dich (Grieg), caprice, op. No. 8 (Stavenhagen), Himmelstose meine Seele (Lassen-Liszt), Mr. Barber; At Evening (A. G. Thomas), Abendfrieden (A. Hollander), Oh, that

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We Two Were Maying (Henschel), A Night Hymn at Sea (A. G. Thomas), Miss Hall and Mr. Powers.

It was a successful musicale from every standpoint, the excellent artists engaged all acquitting themselves with remarkable sympathy and spirit. Victor Harris accompanied with his accustomed delicacy and finesse. At the next musicale, March 14, Mr. Powers will be assisted by Mrs. Julie L. Wyman and Mr. Mackenzie Gordon, and at the last of the series, March 28, by Mme. Lillian Blauvelt, Mrs. Carl Alves and Mr. Ben Davies.

#### LILLIE BERG STUDIO MUSICALE.

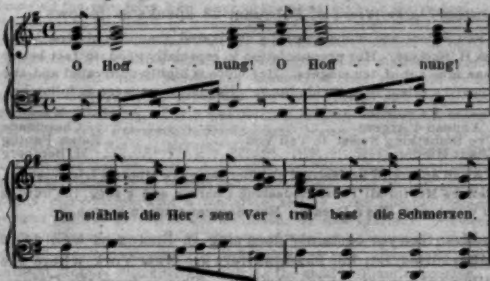
Miss Lillie Berg is giving a series of studio musicales during Lent at her studio in the Mystic, 133 West Thirty-ninth street. The second one took place Monday afternoon, March 2. The 150 guests present were entertained by an interesting program. Miss Berg was heard to great advantage in a number of selections. The other singers were Mme. Anna Bulkley Hills, Mrs. Charles Herbert Clarke, Mrs. Elizabeth Northrop, Mrs. Jerome Bernheimer, R. Melvin Davenport and Miss Eloise Oates (a pupil of Miss Berg). Recitations and humorous selections were rendered by Miss Marie Hartley and Douglas Stanfield.

Miss Berg's handsome studios are filled with rare engravings and souvenirs of her extended travels last summer. There is a "Norway corner," filled with quaint and curious implements used by the Norwegian peasants and the Laplanders; in another room is the "Nuremberg corner," containing pictures, rare carvings and bric-a-brac from that wonderful mediæval town. The second music room, with its cosy nooks and corners, is called the "Berlin room." The large music room is filled with autograph pictures of famous singers and composers who were fellow students with Lillie Berg in France, Germany and Italy. Among these the signed pictures of her old maestro, Lamperti, with the three letters he wrote about her work as his representative in America. In the reception room the walls are literally covered with hundreds of photographs of Lillie Berg pupils from California to Florida.

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The archduke was one of Beethoven's most talented pupils, on whom he spent much of his time and care. There are many amusing anecdotes current with regard to the mutual behavior of master and pupil—about Beethoven's supreme disregard of court manners and of the archduke's orders to his servants that, in case his commands and Beethoven's should be simultaneous, to serve B.'s first.

Beethoven's deep regard for his illustrious pupil is shown by his dedication to him of his piano sonata, op. 81, Les Adieux, and especially of his most stupendous op. 123, the mass in D, which is even at the present day not fully understood and recognized.

The title of his highness' work is *Aufgabe* (theme) gedichtet von Ludwig van Beethoven, forty times varied and dedicated to him by his pupil. Published in Vienna by Steiner & Co.

The Leipzig *Allgemeine Musikalische Zeitung*, 1820, No. 3, speaks in very favorable terms of the variations with a fugue and finale. The original edition has been out of print for half a century, and notwithstanding my utmost efforts I have not been able to procure a copy. However, as I suspected that an original copy might be found in the Vienna Musical Library, I requested my late friend P. Mosenthal to make researches, and the above four bars were the result.

KARL KLAUSER.

FARMINGTON, CONN.



ST. LOUIS, March 6, 1890.

OUR Sunday popular concerts increase in awakening general interest. Mr. Kunkel's enterprise has been sufficiently successful to induce him to add a Thursday night concert at which the Sunday program is to be repeated. Last Sunday Mr. E. R. Kroeger, not only highly esteemed here, but also of more than local fame as a composer, was represented in the latter capacity by two vocal and nine piano compositions. The vocalists were Miss F. Frankel and Miss E. Watson, who were well received. A feature of great interest was the violin solos by Master Carl Tholl, who played Mendelssohn's Andante and Allegro, op. 64, and Sarasate's Romance and Gavot from Mignon; both were given in a masterly style, but it is about time that the young man should have the prefix of Mr. before his name, as he has reached the age, I think, which entitles him to the same, although in stature he might only appear as a master. Mr. Tholl's technique, intonation and tone are excellent. Besides Mr. Kroeger Messrs. Ch. Kunkel and Aquabella were the interpreters of the piano pieces.

At the Sunday Symphony orchestral concert Mr. P. G. Anton, Jr., was the cello soloist and played the Allegro Agitato from Grieg's sonata, op. 35. Although the piano accompanist was in the beginning rather overpowering, yet Mr. Anton soon availed himself of the prominent solo passages to show his skill as an accomplished cello player, the cadenza giving special opportunity to distinguish himself. In response to the clamorous demands for an encore he played the second movement of the same sonata, in which his emotional and expressive tone production had full scope to make itself heard. A lady of hitherto unknown musical quantity attempted the aria *Amour, viens m'aider*, which was applauded by her friends. The orchestra played overtures by Auber and Rossini well, but best of all the nocturne from Mendelssohn's *Midsummer Night's Dream*.

I understand that another series of Sunday concerts is to be inaugurated at Temple Israel under Mr. A. G. Robyn's direction.

Good news reaches me from the headquarters of the ladies' musical societies, who are holding meetings to devise means of raising a guarantee fund, by their united efforts, to enable them to secure a week's operatic performances next autumn under Mr. Damrosch's direction.

At last we have had an opportunity of hearing the renowned Ellen Beach Yaw. A fair-sized audience greeted the songstress, eager to convince themselves whether the press notices which had preceded her would be verified. It is somewhat amusing to listen to the different and often conflicting opinions in regard to the lady's voice, &c.; one wants to compare her with Patti, another with Melba, a third with Nilsson, while a fourth party expected to hear Home, Sweet Home in the upper regions of her voice, with a trill on one or two of the last notes of the compass of her voice and sustaining the high E long enough to ascertain the correctness of advertised statements.

As for myself, I can only say that my preconceived opinion was fully realized; I did not look for a dramatic voice of a Materna (physique has, in my estimation, an important bearing, in most cases, on the quality and power of the vocal organs); I looked for a light lyrical voice which would use the high tones of her phenomenal range much the same as the flute player shows his skill in arpeggios, trills, scale passages and staccatos, and in this respect I was in no wise disappointed. Her vocalization, floriture,

voice management &c., showed good schooling, and were satisfactorily demonstrated in the aria from *Traviata*, Eckert's Swiss Echo Song, Bizet's *Tarentelle*, &c.

As regards the compass, I feel almost sure that the lady did not sing any higher than E flat nor lower than B flat, but as I understand that she suffered from a severe cough I am only surprised that she accomplished what she did, and complied with the popular craze for encores. The quality of her voice is pure, like the sound of a silver bell, and sweet as the harmonies of a good violinist, which manifested itself especially in the sustained tones. Miss Yaw's support gave general satisfaction. Poetical feeling and intelligent phrasing were the features of Miss G. Lay's piano accompaniments and solos, especially in Liszt's canonetta. The New York Philharmonic Club did good work, while Mr. M. Dick showed himself a master of his instrument in *Vieuxtemps' ballade* and polonaise. His tone is not so full as might be desired, but his intonation and technic are perfect; the so-called "double stops" in the slow movements of the polonaise were excellent.

"An Evening with Mr. H. Plunket Greene" was the announcement which filled the Memorial Hall on Wednesday night. Mr. Greene appeared here last spring at the Germania, giving a song recital, which was so much enjoyed that the Ladies' Morning Choral Club gave him another invitation. It was a practical lesson of tone production, enunciation, breathing, and, above all, intelligent interpretation, for his selections comprised sentiments of all colors; the jovial as well as the sad, the sentimental, the bold and the humorous strains, each and all were sung in a charming and artistic manner. The hearty and spontaneous applause which Mr. Greene received was ample testimony of the audience's appreciation. Miss Alice Pettingill played the accompaniments excellently.

Last night the Choral Symphony Society gave Horatio W. Parker's cantata *Hora Novissima*; the excellence of the composition has been proven, it having been produced in Boston, Chicago, Cincinnati and New York. It is worthy to rank with the best oratorios. The composer gives ample proof of being a master of all the arts and devices of counterpoint and fugue, which are so skillfully and artistically employed that his work never wearies, for modulations, characteristic rhythms and orchestration produce climaxes in each number which keep up the hearer's interest; besides, his motives are concise and melodious, a highly important point in a strictly sacred composition. The solo parts were given by Mrs. Corinne Moore-Lawson, soprano; Mrs. Oscar Bollman, alto; Mr. George Hamlin, tenor; Mr. James Rohan, basso. Mrs. Lawson is a great favorite in St. Louis, as is proved by the frequent re-engagements by the same society, and the audience is never weary of listening to her. The purity of her voice, correct intonation, and artistic singing and natural expression were warmly applauded. Mr. G. Hamlin, of Chicago, achieved a great triumph. In the quartets, as well as in the aria *Urbs Syon aurea*, he not only proved himself a very reliable singer but the quality and general management of his voice were thoroughly satisfactory, taking the high A with great ease. The alto and basso were representatives of our home talents, of which St. Louis has reason to be proud. Mrs. Bollman's superior alto voice is well known and appreciated, as was fully testified by the applause she received, although the only solo she had to sing was not the most grateful to exhibit the rich quality of her voice. Mr. Rohan's magnificent baritone was well suited to do justice to the aria *Spe modo vivitur*, although a slight uncertainty manifests itself in the parts where the rhythm changes in every measure, yet he accomplished his difficult task very creditably. The chorus did excellent work, as did also the orchestra, except being at times a little too loud in the accompaniments of the solos. To Mr. A. Ernst belongs the credit, as musical director, of the successful production. To accommodate late comers and not have the beautiful work interrupted by their late arrival, the cantata was preceded by Weber's *Jubel Overture* and two songs—Solvejg's Song, Grieg; Summer Chaminade—sung by Mrs. Lawson in the most charming and artistic style.

W. MALMENE.

A New Carmen.—Frau Kopassi-Karczag, of Vienna, who has been singing in operetta at Prague, will attempt opera in the Bohemian capital, beginning with *Carmen*.

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**Heinrich Meyn Will Teach.**—Mr. Heinrich Meyn has accepted the position as vocal instructor at St. Margaret's School in Waterbury, Conn., where he will go every Wednesday to teach.

**Third Oratorio Concert.**—The third concert of the Oratorio Society will be given in Carnegie Hall next Saturday night. Haydn's Seasons will be given with Emma Juch, W. H. Rieger and Ericsson F. Bushnell as soloists.

**Federlein-Janko Recital.**—Mr. Gottlieb Federlein gave a successful recital on the interesting Jankó keyboard at 37 West Sixtieth street, on March 5, when his program included a value impromptu of his own and works of Chopin, Heller, Karganoff, Raff and Grieg.

**Heckle Testimonial.**—A musical testimonial will be tendered Miss Emma Heckle, soprano, at the Waldorf on March 28 from 4 to 6 p. m., when Miss Heckle will be assisted by Miss Julie Petersen, flute; Mr. Aug. J. Granitz, tenor; Mr. Hans Seitz, baritone; Mr. Irwin C. Bauck, violin, and Mr. Wm. H. Barber, piano. Mr. Victor Harris will accompany.

**A Respectable Compromise.**—Indianapolis, Ind., March 4.—The suite of Mrs. Zaida Seguin Wallace, the once famous prima donna, against the Vandalia Railroad for \$50,000 damages for injuries sustained in a wreck last year, was compromised this evening. The amount paid Mrs. Wallace is kept a secret, but is said to be in the neighborhood of \$15,000.

**Marsick's Success.**—Marsick played with Paderewski at the Baldwin Theatre, San Francisco, on March 1 with tremendous success. The audience was immense, over 500 people being turned away. He played again in San Francisco, March 6; in Oakland, March 7; in San Francisco with orchestra, March 8; San José, March 10, will play in Los Angeles, March 12, and probably in San Diego the 14th, whence he will proceed to San Antonio, Tex., about the 21st, reaching Austin and Galveston, Tex., about the 24th.

**Young Woman's Christian Association.**—Miss Lillie Berg gave a concert on Monday of last week for the Young Woman's Christian Association in the hall in the Y. W. C. A. Building, East Fifteenth street. The Lillie Berg Glee Club gave Henry Smart's cantata, The Fisher Maidens, in which the incidental solos were sung by Miss Eloise Oates, Mrs. Bashford Dean, Miss Dora Scott and Miss Dora Malcolm. Miss Berg was enthusiastically encored in several solos. Other numbers were rendered by Madame Jane Pottinger, Karl Feininger and Pierre Jay Wirtz.

**Virgil Piano Recital.**—The Virgil Piano School, will give the first of a series of three recitals in Carnegie Lyceum, Fifty-seventh street and Seventh avenue, on Monday evening, March 16. A very interesting program will be played by Miss Stella Newmark and Miss Florence Ferguson, and a short talk of ten minutes duration will be given by Mr. C. S. Virgil, subject "The Clavier Idea."

Complimentary tickets can be had by application to the Virgil Practice Clavier Company, 26 West Fifteenth street or from the Virgil Piano School, 26 and 30 West Fifteenth street.

**Musical Art Society.**—The second concert of the Musical Art Society for the present season will take place in Carnegie Hall on Thursday evening, March 19, at which the society will be assisted by the Kneisel Quartet. The program will consist of works by Palestrina, Lotti, Anerio, Schumann, Mozart, Tschaiakowsky, Cornelius, Kjerulf and Mendelssohn. It is admirably arranged, and this concert should be one of the most interesting given by this society, which, though only in the third year of its existence, has a following sufficiently large to fill Carnegie Hall.

**Brema-Greene Recital.**—Miss Brema having recovered from her recent indisposition, the joint recital of Mr. Greene and Miss Brema, which was announced for February 2, will take place on the afternoon of Thursday, the 12th inst., in Mendelssohn Glee Club Hall. Miss Brema will sing songs by Beethoven, Schubert, Schumann and Purcell, and Irish melodies, old and modern. Mr. Greene's part of the program will consist of old French and old and modern German songs and English, Irish and Welsh melodies. Together they will sing duets by Henschel, Rubinstein and Waddington Cooke.

**Carlotta Desvignes Sang.**—Miss Carlotta Desvignes' success at the recent Bagby musicale, when she sang so charmingly a group of new De Koven songs accompanied by the composer, has been much commented upon. The popular contralto sang again at the Callender-De Forrest

reception on March 5, when Lillian Blauvelt and Maud Powell were the other artists, and met distinguished success. She sings in Philadelphia to-morrow, the 12th.

**Gustaw Levy's Pupils' Concert.**—Gustaw Levy will give a pupils' concert in Carnegie Chamber Music Hall on Friday evening March 20.

**Murio-Celli Anniversary.**—Mme. Adelina Murio-Celli will celebrate her anniversary on March 19, when she will hold one of her delightful and popular receptions at her residence in Irving place.

**Gerard-Thiers in Brooklyn.**—In response to numerous requests, Mr. Albert Gérard-Thiers will devote Saturdays, 10 a. m. to 6 p. m. to the teaching of voice production and song at Chandler's, 300 Fulton street, Brooklyn.

**A Basso in Demand.**—J. Armour Galloway was the soloist at a private musicale given last week by Mrs. Arthur Dodge at her home, 73 East Thirty-fourth street. He was also one of the soloists at the Apollo Club concert of last week.

**Moore-Lawson Song Recital.**—Corinne Moore-Lawson will give a song recital in Carnegie Chamber Music Hall on Tuesday afternoon, March 17, accompanied by Victor Harris. The program is well arranged and dates from Purcell to Chaminade on a versatile plan.

**Miss Roberts' Talks.**—Miss Alice Jane Roberts gave a very interesting illustrated talk at Elmira, N. Y., on March 5, her subject being the French school of music, with special reference to the influence of Berlioz, Gounod, Massenet and Saint-Saëns. Vocal illustrations were given by Miss Sles. The next talk will be given upon Definite Emotions as Expressed by Music, and the illustrations will comprise various schools and poems.

**Walter J. Hall.**—The New York World in its notice of a recent musicale given by Mr. Walter J. Hall, said:

Mr. Hall is to be congratulated on two pupils who evidently possess unusual musical gifts—Miss Victoria Torrilhon and Miss May Medina. Miss Torrilhon has a charming stage presence and plays with complete self-possession and abandon. Miss Medina rendered Liszt's difficult concert study, Waldesrauschen with exquisite delicacy and refinement. In Chaminade's graceful Autonne, her poetic feeling and lovely tone drew from the audience hearty applause, and she added the Liszt arrangement of Schumann's Widmung, playing with rare passion and fervor.

**Musicals at the Van Norman Institute.**—A large and successful musicale was given at the Van Norman Institute, No. 280 West Seventy-first street on Friday evening by Miss Lillie Berg, who, with an assistant teacher, has charge of the vocal department in that and several of the leading schools in New York. A program of unusual excellence was rendered by Miss Lillie Berg and a number of her pupils. Over 100 guests were received by Madame Van Norman and Mrs. Virginia Leedy Mathews.

**Patience Will Be a Success.**—The rehearsals for the performance of Gilbert and Sullivan's Patience by amateurs at the Metropolitan Opera House on Thursday evening, March 19, has progressed even beyond expectation, and the results may be looked forward to as quite brilliant. The principals are all experienced soloists, although not operetta soloists, and have fallen in with remarkable aptitude upon their stage business. The chorus is exceptionally fine for any performance, professional or other, numbering 130 fresh, pure, well trained voices, nearly all of which come from prominent church choirs or the studios of leading teachers. Mr. Frank Kussak, who in the cause of the University of the City of New York, for whose athletic interests the performance is given, has constituted himself an impresario, has been a tireless worker, and the successful outcome will prove mainly due to his exertions. As well as the possessor of tremendous organizing power, Mr. Kussak is also a musician, able to give the right hint in the right place, something he has consistently done throughout all the rehearsals.

The sale of seats has been large and rapid, and with the extremely fashionable patronage insured the affair will prove a particularly smart social event. Of college cliques, with their flags and colors, there will be plenty, and quite as many young maids and matrons of fashionable society to correspond. This performance will draw a representative house, and as a production solely by amateurs is unique. No expense has been spared in the mounting, and the costumes, all made newly to order, are said to be superb.

**The Elmira Festival.**—The artists booked for the Elmira Musical Festival dating from May 18 to 23 are Lillian Blauvelt, soprano; Katharine Bloodgood, contralto; Wm. H. Rieger, tenor; Ericsson Bushnell, bass, and Cary Florio, pianist. Jules Jordan, Mus. Doc., will be the director, and the management will be in the hands

of Chas. H. Ketley. Excerpts from Rossini's Stabat Mater, the Creation and Elijah will be included in the programs.

**Rosa Linde's Success in Virginia.**—At a recent concert in Norfolk, Va., Mme. Rosa Linde scored a pronounced success. The following notice is from the Norfolk Virginian of February 10:

Mme. Rosa Linde sang an air from Samson, by Saint-Saëns, instead of the Sapphic Ode, and pleased her hearers so much with her beautiful rich tones, expression and fine phrasing that she received a very hearty applause. Her high notes are as pleasant as the low ones. She went in one phrase from the twice marked B flat in a rapid run down to the small B flat, and produced also a beautiful rich low A flat. As encore she sang in Old Madrid, transposing one passage an octave lower than it is written. Those low tones sounded very mellow and full, not harsh and coarse, as one would expect. The audience was so well pleased that Mme. Linde was called out twice. Mme. Linde's success reached the climax when she had to give two encores after the Spanish love song of Chaminade, which was so charming. Bells of Love, by Murio-Celli, and Florian's Love Song, by Goddard, were the two encores.

Mme. Linde sang also with great success, with the Garland Society, of Baltimore, at the Baltimore Academy of Music on Thursday, 5th inst. She has numerous engagements for March and April.

**Look Out for the Vibrations.**—Mrs. Milward Adams, of Chicago, who has made a study of voice culture, told several women whose names appear frequently on New York's social lists, some mornings ago, a few things about the tones they should use in conversation. Mrs. Adams says that few persons can distinguish the pitch and quality of their own voices. A man who for many years taught elocution in one of the Eastern colleges said that he could tell from what part of the country his students came by their voices. "The Southern men," he said, "have the best modulated tones, and next to them come the men from New York city. The New England tone is apt to be nasal or sharp and harsh." Mrs. Adams says that one may easily tell whether he has spoken aright. For instance, if he says "Good morning" cheerfully and properly, he will feel and he can also see the vibration on each side of his nose. He can also feel a responsive vibration just below his collar button if certain other words are spoken aright.

**Antonia H. Sawyer in Galveston.**—Mrs. Antonia H. Sawyer has just returned from Galveston, Tex., where her success with the Quartet Society was complete. The Galveston Daily News of February 28 speaks as follows:

Few voices are more carefully cultivated than that of Mrs. Antonia H. Sawyer. Her pronunciation is especially good, in fact better than nine out of ten singers. Her voice is highly cultivated and she showed a talent in her wide range. Her numbers were as follows:

Pensée d'Autonne.....Mmes. L. Anneau d'Argent.....Chaminade  
I've Something Sweet to Tell You.....Eaton Paning  
Chant Hindou.....H. Bemberg

As an encore to her second number she gave Moore's Irish melody, Believe Me, for all These Endearing Charms, and a song, the burden of which was, 'Tis a Dream. Mrs. Sawyer sings in Boston.

Mrs. Sawyer certainly does sing in Boston as well as in other cities, but her headquarters are New York, where she fills a prominent church position. This is from the Galveston Tribune of February 28:

Mrs. Sawyer sang herself into the hearts of all. She possesses a fine, rich voice, and her song by Chaminade was exquisitely tender and sung with much expression. Her articulation was especially good. In Chant Hindou, a violin obligato, played by Professor Lindenberg, Mrs. Sawyer was highly appreciated and had to respond to many encores, one of the sweetest being The Maid of Dundee.

**Broad Street Conservatory Recital.**—The vocal recital given last evening at the Broad Street Conservatory of Music, No. 1381 South Broad street, Philadelphia, by Jos. C. Cousins and several of his advanced pupils, was a delightful success. The program arranged was most pleasing and its rendition thoroughly artistic. It included Chaminade's Ritournelle, by Miss Hanson; Schubert's Trümmerei and Mission of a Rose, of Cowen's, by Miss Maharg; Tell Me, My Heart, by Miss C. M. Barker; Manola, of Bourgeois, and My Heart at Thy Sweet Voice, of Saint-Saëns, by Miss Hance; Wanderer, of A. Holmes, and Marguerite at the Spinning Wheel, of Schubert's, by Miss Grace Anderson; Verdure Clad, from Haydn's Creation, by Miss Nettie Moore; duet, Calm as Night, of Gotse, by Miss Barker and Mr. Cousins, and What Have I to Do With Thee?, from Mendelssohn's Elijah, by Miss Moore and Mr. Cousins, Miss Veale, who was announced to sing, being too ill to appear, Mr. Cousins kindly consented to sing in her place Hindoo Song, of Bambergs, which was much appreciated by the audience. His voice is a rich baritone of peculiarly sympathetic quality, his phrasing, delivery and tone being

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full of the deepest and truest sentiment. His pupils reflect to a large degree his excellent style and methods, and give evidence of most careful training.

**Farland Delighted All.**—Mr. Alfred A. Farland, the banjo virtuoso, played in Chickering Hall on last Thursday evening, March 5, when his wonderful performance of a Popper tarantella and the finale of the William Tell overture, arranged by himself, aroused tremendous enthusiasm. Mr. Farland can accomplish marvels with his instrument, which becomes in his hands almost as speaking and effective as a violin. After the performance a large gathering of artists, journalists and critics repaired to the new studio of Messrs. Phipps and Alpuente on Twenty-first street, where Mr. Farland again played and excited an amount of connoisseur enthusiasm never before bestowed upon a banjo artist. He is certainly remarkable.

**Brema and Greene Recital.**—Miss Brema having recovered from her recent indisposition, the joint recital of Mr. Greene and Miss Brema, which was announced for February 24, will take place on the afternoon of Thursday the 12th inst. in Mendelssohn Glee Club Hall. Miss Brema will sing songs by Beethoven, Schubert, Schumann and Purcell, and Irish melodies, old and modern. Mr. Greene's part of the program will consist of old French and old and modern German songs, and English, Irish and Welsh melodies.

Together they will sing duets by Henschel, Rubinstein and Waddington Cooke.

**Dora Valance Becker.**—Miss Becker's recent emphatic success in Galveston, Tex., with the Quartet Society is told in the following press notices:

Miss Becker, the violinist, has a delicate touch, and from the first note showed beautiful conception and perfect tone. In Cavatina the shading was exceedingly fine, and in Masourka nothing could have been grander than the tone; it sounded as if several violins were playing. This was so wonderfully executed that an encore had to be given. When her last selection was rendered the enthusiasm of the audience was so great that the violinist had to respond twice, but this did not appease the audience until she had stepped before the curtain many times. Miss Becker formerly lived here and began her musical education under the instruction of Prof. H. Lindenberg. Since then she has studied in New York city, and also spent several years abroad completing her musical education.—*Galveston Tribune, February 21.*

But Miss Becker. It is said that she formerly lived in Galveston and took her first lesson on the stringed instrument from Professor Lindenberg. But that was not the reason why she was engaged to come all the way from New York to play one night in Galveston. It was because she has won a reputation as a violinist in the Eastern musical centres. The fact that she has been solo violinist in Spill's orchestral concerts is a sufficient testimonial of her ability to handle the bow. Last night proved the sagacity of her selection by the society. Her opening number was the Introduction and Rondo Capriccio, Saint-Saëns. There was nothing brilliant at first, but as she got deeper into her work individualisms began to jet out in her interpretation of the number like sparks from an emery wheel. But her first was not her best. A cavatina by Beethoven was filled with human expression. And Wieniawski's Masourka, that weird, creepy, gypsy composition with a landslide ending—that number ruined several pairs of gloves in the audience. It was glorious. Flowers were showered upon her and she was compelled to respond, playing without accompaniment. Her third number was Adagio and Perpetuum Mobile, Franz Ries, requiring the most brilliant execution. During her stay in Galveston Miss Becker is the guest of Judge and Mrs. M. E. Kleberg.—*Galveston Daily News, February 21.*

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### Paderewski's Hands.

**WHAT** does Paderewski do for his hands is a question one hears on every side, in view of the remarkable flexibility of these wonderful members, Paderewski himself answers the question.

"You see," said he to a reporter, "my hands are not even ordinarily long; they are rather short, but they are very strong, and my span takes in eleven keys."

The hand held out to the reporter's gaze was as described, with finger nails cut down to the quick.

"Do you keep the nails short intentionally?" asked the reporter.

"Yes, especially in this country. In Europe I can indulge in a nail that is a bit more fashionable. But your water here is very hard on finger nails. It makes them brittle, and they would break in playing, save for my keeping them cut down to the quick."

"Do you use any lotions?"

"Oh, no, simply a little massage."

"Just before you go on the stage?"

"No, the night before. I turn my hands over to my valet and he manipulates first the nerves running down into the fingers. These he rubs until they vibrate and tingle. Then he takes one finger after the other and turns and twists it in the palm of his hand, always turning the one way. That makes the fingers supple and keeps the knuckles well agitated. Last he rubs the palm of each hand very hard, just as hard as I can stand it."

"How long does this hand manipulation last?"

"Not long; five or ten minutes, that's all."

"Anything else to limber them?"

"Yes, just before I go on I have a basin of hot water brought to my dressing room. In this I immerse my

hands. Hot? I should say so; just about as hot as it is possible for a man to stand it. How it does stimulate them, and how they do tingle!"

"Do you do any practicing the day you play?"

"Yes, in the forenoon of the day on which I appear at night. When I play in the afternoon I haven't time to practice between rising and matinee time. I am a late riser, you know. The noon hour catches me in bed oftener than not."—*Pittsburgh Bulletin.*

### A D'Arona Pupil's Engagements.

**MME. ANITA RIO** (Mrs. Simmons) has booked the following dates: Concert at the Collegiate Church, N. Y., March 8; East Orange, March 9; in engaged for the Alpha and Omega at Poughkeepsie, April 22, and in Brooklyn April 27.

Anita Rio has been the solo soprano in Trinity Episcopal Church, Newark, N. J., for three years. Her salary for the first year was \$400. As she advanced in her studies it was raised to \$600. This year Mme. d'Arona wished her to sing in a New York church, but her resignation was received with consternation at Trinity, and a higher salary was at once proposed. "It is no use," said Anita Rio, "you would not be willing to pay me enough to keep me here." "How much do you wish?" was asked. "Not less than \$1,000," she replied, and the contract was mailed that night for her to sign.

In the meantime she was engaged to sing at a concert at Munn Avenue Church, and made such a sensation with her beautiful voice and exquisite method that she was offered \$1,200 to sign a contract with them for next year. This under the circumstances she felt was impossible, and was refused. A few days afterward one of the committee of the Collegiate Reformed Church, of New York, after hearing her sing at a concert, called upon her at her home and requested her to let them hear her voice in their church. She complied, and was at once secured by Mr. Rutonleur to sing the cantata Alpha and Omega at a concert on the 27th inst. The music committee was also so charmed with her that it made her a handsome offer if she would sign a provisional contract, to take effect should she be able to honorably break the contract she had already signed at Trinity.

This second temptation was too great and she signed it. Almost immediately afterward an opportunity at Dr. Paxton's presented itself, and although she could not be a candidate, out of 100 applicants she was chosen to sing at Sundays' services. Then trouble commenced. Something got into the Newark papers about the offers Anita Rio was receiving and the provisional contract she had signed with the Collegiate Reformed Church, and telegrams and committee meetings were the order of the day.

Anita Rio, however, assured the church she would do nothing dishonorable, and the consequence is, for her own good, they may release her; if so, she is bound to fulfill her contract with the Collegiate Reformed Church, and Dr. Paxton's position is out of the question. It is rumored that Miss Lemon will get it, and, strange to say, it is Miss Lemon whom Anita Rio is to succeed at the Collegiate Reformed Church. So it seems now that another of d'Arona's pupils will secure Anita Rio's place at Trinity; if so, it will be the second time a D'Arona pupil has succeeded to another D'Arona pupil's solo position in that church, there having been two D'Arona pupils there at the same time for several years.

### Nevada's Pittsburgh Success.

**NOTHING** more than the favorable comments of the Pittsburgh press is necessary to confirm Mme. Nevada's big success in that city in Lucia di Lammermoor. One of the newspapers printed the following:

"Donizetti's opera, Lucia di Lammermoor, was most delightfully sung by Heinrichs' Grand Opera Company at the Duquesne Theatre last night. Madame Nevada's conception of the part of Lucia is less vigorous than that of Madame Melba, who gave the mad scene here recently, but it is infinitely more graceful, more pathetic, more dramatic, more sympathetic and superior to Melba's in all particulars excepting that item of vocalization. In this particular there is no discrepancy in the performance of Nevada. She sings it differently from the Melba idea. That is all. Mme. Nevada's voice is a pure soprano; flexible, strong and flute-like. Her physique, her dramatic ability, her command of herself and of her voice, combine to make her an ideal Lucia. She invests the character with a personality that is spiritual, poetic and fascinating. In the several acts in which her individuality dominates everything the auditor had time and opportunity to analyze her personality and general relation to the character she assumes. She had at all times a supremacy of her auditors that continued for many minutes after the fall of the curtain. Recalls have never been as frequent and as imperative in the history of the house in which she sang."

**Tonkunstlers.**—The Tonkünstler Versammlung of the General German Music Society will be held this year at Leipzig, at the end of May.

### Review of New Music.

Otto Hachb.—Trois Scènes de Ballet, No. 1 Valse des Fleurs; No. 2 La reine des bayaderes; No. 3 La malade (G. Schirmer).  
Otto Hachb.—The Brooklyn Christmas Tree (Chas. W. Held, Brooklyn).

Otto Hachb.—Dance Orientales (Lachhards & Heider).  
Berceaux (Oliver Ditson Company).  
Song, Come to Me, Dearest (Grand Conservatory Publishing Company).

If a music teacher from time to time demonstrates to his pupils and personal friends that he can write music grammatically correct it is only right and proper for him to do so, especially when his ideas are amiable and his style fluent, as in the case of the above pieces, which may serve amateurs with a moderate technique as an agreeable pastime. Having heard, however, that the composer died some time ago, I am constrained to say that personal considerations being thus removed, the pieces have no claim upon surviving their author, and will soon be (or are already) supplanted by products of similar origin and better value.

Paul Steyning, Kompositionen für Violin und Piano (Leipzig, C. F. W. Siegel).

In the generally admitted dearth of good music for the violin student of medium grade of advancement these compositions must be very warmly welcomed. The author has ideas, which are in perfect harmony with their demands upon the player; frequently he even surprises the reader with the simplicity of his technical means. Though the "2 lyrische Stücke" are marked op. 1 they show an experienced hand that understood how to reduce the difficulties of execution to almost nothing; how great a point of merit this is everyone who has seen some "opus ones" will appreciate, especially as with all the simplicity they are very effective. Op. 2, two summer idylls, are slightly more difficult, though really very little. The melodies flow naturally, and with the piano part entwined themselves into pretty counterpoints. Op. 4, Am Springquell, is a concert piece, not very difficult, but requiring a light, guttering bow. The principal figure resembles Ferdinand David's similarly titled piece, but, the theme being entirely different, no fault can be found with the accepting of a technical figure as a type.

The piece is pretty, pays well for its trouble, is effective, and wants also a good pianist. In op. 6 there is a Liebeslied (No. 1) with a somewhat monotonous melody, which makes demands upon the pianist in the accompaniment that are not commensurate with the violin part, now quite warranted by necessity; but No. 2 Concert Etude is again equal to the general excellence. In the seventeenth measure the player has to stretch a tenth, but besides that there is nothing beyond the grasp of the average amateur. Op. 8, Der wische Tanz, is very striking in its melodic and rhythmic invention, full of little harmonic tricks, violinistic effects, altogether Oriental and very pretty; an encore piece of the first water, which can be recommended to all violinists. The entire set is remarkably well edited; the bowing and other markings are minute and exact, leaving no room for doubt, and the printing, the artistic and yet simple title page are a credit to the publisher.

**A Royal Denial.**—Queen Margherita of Italy denies that she composed the music of the opera A Marriage of Convenience, as reported in some American papers.

**Unlucky 13.**—On February 13 thirteen novelties, eight operas and five operettas, were produced in Italy, and all failed completely. On the other hand, sundry comedies and farces, comprising thirty-one acts, were more or less successful.

**A Parody.**—The Turin students concocted during the carnival a parody on Wagner's Götterdämmerung, which was played with great success to a crowded house. The title is Il Crepuscolo delle Idee, a very slight change from the real title, Il Crepuscolo degli Dei; the text is by Prof. Annibale Pastore, the music by a student, Gilbert von Winckels. While reminiscent of Verdi, it skillfully parodies Wagner in many places. The performers were students.

**Madame Roger-Miclos.**—Every two weeks the celebrated pianist Mme. Roger-Miclos gives in her elegant apartments, Avenue MacMahon, the most recherché receptions, in which are heard and applauded the best artists of the Opéra, Opéra Comique and Comédie Française, as well as celebrated instrumentalists.

It is specially to be noticed that the important works given at these matinees are uniformly accompanied by their authors and composers. These charming "five o'clocks" are the rendezvous of the élite of the world of arts and letters.

**Mrs. Governor Sprague to Make an Operatic Debut.**—It comes from reliable sources that Mrs. Governor Sprague (Inez Sprague) is almost ready for an operatic debut, and that she has decided upon making the important step. It is now probable that this debut will be made in Europe, but her appearance in America at an early date is also assured.

As the lady has prestige, talent, intelligence, beauty and a voice, there is no reason why success should not be of easy winning. She has the entire sympathy of her husband and friends in the venture.



WEDNESDAY night last Lohengrin was given at the Academy of Music by the Damrosch Opera Company. This was the cast:

Lohengrin.....Wilhelm Gruening  
Elsa.....Milka Ternina  
(Her first appearance in New York.)

Ortrud.....Katharina Lohse-Klafsky  
King Henry.....Emil Fischer  
Telramund.....Demeter Popovici  
Herald.....Wilhelm Mertens

The familiar work was sung in a virile and enthusiastic manner. The *Elsa* of Milka Ternina was all that we expected. She is another massive girl—Mr. Damrosch's people are all massive—well featured, and has a powerful soprano, which she uses intelligently. It has not the sumptuous color of Klafsky, but it answers the rein of its owner much better. Ternina has a musical temperament, and while she is hardly a poetic *Elsa*, she indicated excellently the character of the puzzled lady of Brabant. She created a favorable impression, for her vocalism is more refined, her phrasing neater than Klafsky, but there comparisons end. She is the conventional and well drilled prima donna we all are familiar with, in whose veins the blood flows placidly.

Klafsky was a whirlwind of vindictiveness in the second act. She sang *Ortrud* with great fire, with great fury and with great volume of voice. She was tremendous at the close of the duo with *Telramund* and in the scene with *Elsa* she ran the gamut of despair, self-abasement, treachery, hate and malignant triumph. New York has never heard an *Ortrud* like Klafsky's.

Popovici made a strong *Telramund*. His powerful, vibrant baritone and reckless vocal output combined with his intense acting made the figure stand out with remorseless hardness. He was very strong in act second.

Gruening had also a success. His lungs are athletic and despite his marked vibrato he was in the main artistic, although without a suggestion of mystic tenderness or poetical feeling. He played the part with a smooth face. His acting was rather jerky and too fierce. Fischer was a noble king, although his voice shows signs of the wear and tear of the season, and Mertens made a capital *Herald*.

The production was fairly good, although the exterior of the church was too small. Mr. Damrosch read the prelude in a careful manner, and the climaxes were swallowed up by the sunken orchestra.

The chorus was viciously out of tune in the second act, nor were the principals always distinguished for an anxious tonal rectitude.

The *Scarlet Letter*, music by Walter Damrosch, book by George Parsons Lathrop, was given for the first time in operatic form last Friday evening. Selections from the work were sung here at two concerts of the Symphony Society, January 4 and 5, 1895, with Nordica as *Hester Prynne*. A detailed criticism was made at the time. The cast on the present occasion was the following:

Hester Prynne.....Johanna Gadski  
Arthur Dimmesdale.....Barron Berthold  
Governor Bellingham.....Conrad Behrens  
Rev. John Wilson.....Gerhard Stehmann  
Roger Chillingworth.....Wilhelm Mertens  
Captain.....Gerhard Stehmann  
Jailer.....Julius von Putlitz

The *Scarlet Letter* is its composer's maiden opus, and as a first effort is remarkable. Boston has heard it, and, being nothing if not literary, raved over the book. Mr. Lathrop, being a relative of Hawthorne, has some family rights, and so he murdered the romance (and *Hester's* little girl *Pearl*) for the sake of dramatic effect. But he has not successfully compassed his task, for the story is haltingly told and absolutely lacks color. There is too much talk and little or no action until the third act. The lyrics are pretty, and there is some literary quality in the construction, but theatrical effect there is none.

Mr. Damrosch has supplied all the vitality, and there can be no question of the young composer's feeling for dramatic situations. Hawthorne's story is too introspective for stage purposes; besides the attempts of Mr. Damrosch to portray mental states are not very convincing. He is more successful when dealing with broad external scenes. His orchestra is highly colored and most ingenious in details. With skill he handles his accompaniments, and there are

plenty of piquant harmonic effects and clever instrumental combinations. But there is too little repose. It is rush, surge, thunder and storm from start to finish.

Mr. Damrosch has technic enough, and when he chooses to emerge from beneath the Wagnerian mantle he will develop a style of his own. His orchestral language is Wagner's, the vocal idiom is Wagner's, and his characterization is Wagnerian; indeed the work is Richard of Bayreuth's from the first F minor chord. There is a mastery of technical material and a lack of individual profile. The young man discourses in his orchestra most eloquently; he knows it to a hair's breadth, and it seems a pity there is displayed such a paucity of thematic invention. Declamation we get without end, and good, singable themes at rare intervals. The Song of the Brook is good, and the madrigal with the little touch of the Rhine Daughters at the close very catching. There is some delicate tonal perspective after the madrigal, as the pilgrims march away, and this is deftly scored. His opening chorus is full of fire, the closing in the Palestrina mode.

The death scene is exquisite and sincere, although why *Hester* should swing her way to the other world on a flute run is a conundrum.

The last act is the best. The shipmaster's song is briny in flavor, and there are variety and movement on the stage. It is in the long scenes that Mr. Damrosch becomes wearisome, especially in the second act. The first act is concise, and there is a good curtain fall, but the second is too long spun out and the musical psychologizing monotonous. Take it all, The *Scarlet Letter* is an admirable beginning, and it is to be hoped that its composer will not be balked in his further studies by unfavorable criticism. He has talent in abundance, and should search for another and more dramatic libretto.

The performance was not a satisfactory one. Mr. Berthold exerted himself nobly, but was overweighted by a most trying part. Gadski, despite the A, forgot her pitch in the scene by the brook. She looked most charming, and in the death scene must be credited with some artistic mezzo voce singing. Mr. Mertens was in good voice, but looked too much like the little Dutch gentleman with whom Rip Van Winkle bowled and forgot his family. Stehmann, whose make-up suggested *Dick Deadeye*, was acceptable. The rest had not much to do. The chorus was excellent. The English spoken was rather trying to the ears. Gadski's was the clearest in enunciation. The orchestra, led by the composer, was at its best. At the close of the second act Mr. Damrosch was presented with a copy of The *Scarlet Letter* richly bound and in a finely carved silver box. The presentation was made by Mr. R. W. G. Welling in behalf of the Wagner Society.

Mr. Damrosch responded in graceful and fitting terms. The audience was large and enthusiastic.

At the Saturday matinee *Siegfried* was sung. Here is the cast:

Siegfried.....Max Alvary  
Brünnhilde.....Milka Ternina  
Mime.....Paul Lange  
Wanderer.....Gerhard Stehmann  
Fafner.....Julius von Putlitz  
Alberich.....Wilhelm Mertens  
Forest Bird.....Mina Schilling

The performance was brisk and brilliant. Alvary's *Siegfried* is a familiar rôle. He was in good voice, but as usual his tone production was open to criticism. His enunciation is harsh and unmusical, but his acting was graceful, varied and picturesque. In the duo at the finale he showed signs of fatigue. Ternina's *Brünnhilde* was a grateful surprise. She has not the volcanic temperament necessary, but she sang with power and feeling, and the close was most fiery. Lange was the same *Mime* of yore and the rest fairly good. The orchestra was conducted by Otto Lohse, who revealed himself as a first-class musician. He knows the score and his beat is firm and masterful. There was a huge gathering present and the applause was enormous.

Tannhäuser was sung last Monday evening with the following cast:

Tannhäuser.....Max Alvary  
Venus.....Risa Eibenschuetz  
Elisabeth.....Milka Ternina  
Landgraf.....Emil Fischer  
Wolfram.....Wilhelm Mertens  
Walther.....Barron Berthold  
Biterolf.....Gerhard Stehmann  
Heinrich.....Albert Geisler  
Reimar.....Edward Bromberg  
Shepherd.....Marie Mattfeld

It was a sound and fairly even performance that we got, and thanks to the stage manager the intermissions were not so tiresomely long as last week. Nothing dragged except Ternina's royal mantle, and the evening was a satisfactory one. The *Elisabeth* was excellent, but by no means the phenomenon Boston led us to hope for.

Boston's critical cohort raised our expectations too high with its Ternina worship. This artist sings very well in the glacial manner beloved of the Back Bay, but she is far from being an ideal *Elisabeth*. Her phrasing and intonation were not above suspicion on Monday night, and while she delivered *Dich Theure Halle* in an authoritative man-

ner, it was not a very warm or enthusiastic greeting she gave those old Wartburg walls. At the close of the act she sang with more spirit.

Max Alvary's voice showed the strain of Saturday's work. His tone production was especially bad; there is no use in mincing words. He acted with his accustomed finish and detail, but the recital of his Roman pilgrimage was a very unsatisfactory and harsh exhibition of vocalism.

Risa Eibenschuetz was a handsome *Venus*. She is a young Hungarian singer and she sang very well and tunelessly. She uses her rather light voice intelligently. Emil Fischer was in good voice. His is a noble and sonorous *Landgraf*. The *Wolfram* of William Mertens was a surprise. His is not a heroic figure, but he sings artistically, and his solo in the tournament and his beautiful song in Act I. were given with great taste and musical feeling. His voice is rich and telling.

The *Shepherd* of Marie Mattfeld was prettily and expressively sung. Her pipe playing was not so wild a pantomime as some shepherds of the Wagnerian fold. The scene in the Wartburg was given with spirit, and the septet went admirably. The chorus was far better than in Lohengrin, and altogether it was the best performance we have had of Tannhäuser this season. The stage appointments were not distinguished for richness, but the general effect was sufficiently artistic. The audience was large.

This evening *Die Walküre* will be given with Fri. Ternina as *Sieglinde*, and the rôle of *Wotan* will be in the capable hands of Herr Fischer. Herr Behrens will sing *Hunding*. Others in the cast are: *Siegmund*, Max Alvary; *Fricka*, Marie Maurer, and *Brünnhilde*, Frau Klafsky. On Friday night *Die Meistersinger* will be given, with Johanna Gadski and Marie Maurer, with Herr Fischer as a matter of course as *Hans Sachs*. The Saturday matinee will bring forward Tristan and Isolde. Frau Klafsky will make her first appearance in New York as *Isolde*, said to be her greatest rôle. Herr Alvary will sing *Tristan*, and the *Kurvenal* will be sung by Herr Popovici.

Owing to the great success of *Fidelio* on Monday night requests for its repetition have been so numerous that Mr. Damrosch has decided, as it will be impossible to repeat it in the regular repertoire, to give an extra matinee on Thursday afternoon at popular prices. Fräulein Ternina will make her first appearance in America as *Leonora*, a rôle which is considered her greatest, she having been decorated on two occasions for her performances of the part—first by the King Regent of Bavaria and then by the Duke of Meiningen. The rest of the cast will be the same as before.

**Maud Ulmer Married.**—Maud Ulmer, the soprano, was married last Saturday in Chicago to Mr. Jones, a well-known business man of Minneapolis.

**Clary's Western Engagements.**—Miss Mary Louise Clary, the contralto with the superb voice, leaves Chicago, to-day, March 11, to sing in Pittsburgh with the new Symphony Orchestra, March 12 and 13. From Pittsburgh she goes to Louisville, where she will be heard at a reception, and then to St. Louis, on March 16, where she sings in Trilby and fills several local engagements for one week, after which she returns to Pittsburgh. Miss Clary has booked several festival dates for later in the season.

**Tribute to Theodore Thomas.**—The five composers selected to adorn the "crown" centre piece to be presented to Theodore Thomas are Beethoven, Wagner, Brahms, Berlioz and Rubinstein; thus Germany, Austria, France and Russia will be represented.

Mr. Rudolph Aronson reports additional subscriptions from the following: Addison F. Andrews, Schubert Piano Company, Hermann Brode, Arthur W. Tams, Robert Jaffray, Jr., John M. Lander, Morris Reno, Carl Hild, S. L. Studley, Milton Weil, P. A. Schaecker, Geo. F. Bristow, Edgar S. Kelley, C. C. Muller, W. J. Baummann, Mrs. M. Casta, Wade Chance, Henry Schreiber, Theodor Christ, Xaver Scharwenka, Victor Herbert, Mr. and Mrs. Henry Holt, T. B. Harms & Co., Bijou Theatre Orchestra, Ad. Neuendorff, Breitkopf & Härtel, Albert Ross Parsons, Mr. and Mrs. L. Colman, Howard Foote and Walter Damrosch.

**American Conservatory, Chicago.**—This excellent and popular school of music has decided upon an important change—the removal from its present quarters in the Hall & Davis Building to Kimball Hall. Mr. J. J. Hattstaedt, the director and virtual proprietor, has leased the large space formerly occupied by the National Library Company, which will be remodeled and fitted up in elegant style by the W. W. Kimball Company. The conservatory will then possess a large and commodious reception parlor, a recital hall for its own use, an organ room with pipe organ, and a large number of handsome teaching rooms.

In spite of the hard times the American Conservatory has constantly grown in influence and patronage, until it may now be ranked as one of the largest music schools in the West. The removal will take place May 1.

Mr. Allen H. Spencer, of the conservatory, has been much in demand during the present season for piano recitals and concerts. His playing is characterized by brilliancy and clearness of technic, and conscientious as well as intelligent interpretation. His next recitals will be given at Bloomington and Jacksonville, Ill.

## The Harmonic Society.

THE second concert of the third season of the Harmonic Society of New York, which was given last Thursday, may be set down as one of the best, if not the most successful chorally, that has so far marked the progress of this society. The principal number of the evening, the cantata *The Pilgrims*, by G. W. Chadwick, is a very dignified work, and was very effectively rendered. The six part songs were all given, with much expression, and showed great care in preparation. One of them, *The Song of the Vikings*, received an enthusiastic encore. The society was assisted by Miss Jennie Belle Doolittle, contralto, and the New York Scottish Male Quartet. Miss Doolittle's singing was very favorably received, and she had to respond to encores for both numbers, and this was also the case with the Scottish Quartet. Mr. Charles E. Mead conducted, and Mr. Albert Greenhalgh was the accompanist.

The program was as follows:

The Merry World Is Free (part song).....	Pinsuti
Of a' the airts that winds can blow (words by Burns).....	Shore
The Scottish Male Quartet.	
Water Lilies.....	Cowen
The Silent Tide.....	Pinsuti
Alla Stella Confidante.....	V. Robaudi
Miss Jennie Belle Doolittle. Violin obligato by Mr. W. J. Mathers.	
Song of the Vikings.....	Eaton Fanning
Chorus.	
Gentle Sleep (part song).....	Schartau
Contralto solo—	
Secret Love.....	Arons
Cradle Song.....	Rosabel
Miss Jennie Belle Doolittle.	
Country Pair.....	Abb
The Wedding of Shon Maclean (words by Robert Buchanan).....	Patterson
The Scottish Male Quartet.	
The Pilgrims, a cantata (poem by Mrs. Hemans).....	By G. W. Chadwick

## Yaw's Continued Triumphs.

THE enormous success won by Ellen Beach Yaw wherever she appears is on the increase. Curiosity to hear the singer is rife in all the prominent cities, and delight and satisfaction are in every instance manifested when Miss Yaw has been listened to. The following are recent press notices from Chicago and Milwaukee. Miss Yaw's tremendous success in Chicago was telegraphed to THE MUSICAL COURIER last week and commented upon.

Ellen Beach Yaw last evening made her first appearance before a general Chicago audience at Central Music Hall. She has sung here before, two years ago, at an afternoon concert, insufficiently announced, but yesterday's event may properly be considered a debut so far as this city is concerned. The audience was of generous proportions, filling the upper part of the house comfortably and leaving but little vacant space below. Interest centred in the remarkable compass of the singer's voice until it was made clear that Miss Yaw is an artist, and that with her music rather than sensational effect is the first consideration. Careful attention to the two groups of songs she gave, with some knowledge of her original capabilities and methods of vocal culture, is ground sufficient for the announcement that her voice, a mezzo soprano of medium range and good quality, developed a series of notes analogous to those sounded when a violin string is touched, "harmonica," so called. These notes the singer manages as embellishments legitimately and in no wise to the detriment of her performance. Her low tones are pure and mellow, with an almost contralto quality. In her middle register she sang last evening at times without perfectly just intonation. Her methods, very good on the whole, may have been at fault in this, or a cold contracted yesterday the cause. In her particular field Miss Yaw is unique. Not that her voice is unnatural or her tone forced, but in the division of tone quality above noted. It is not a gracious task to dissect the most important attribute of a charming personality, but as the singer's status has been placed in dispute, such comment is naturally expected.

Miss Yaw won the hearts of hearers who know nothing of music, technically considered, by the happy combination of sweet, sympathetic tone and charm of person and manner. Tone not broad or full, excepting in the lower range, but fine—not thin—and carrying to the limits of the house. Her opening number, the *Ah, fors e lui*, from *Traviata*, was followed by the Swiss Echo Song as an encore, the applause being hearty and prolonged. The "echo" was managed perfectly, creating an effect of rare beauty. It was *Within a Mile of Edinboro' Town* was the second encore. The *Tarentelle of Biset* was given later in the program. As an encore to this the *Laughing Song* from *Manon Lescaut* was sung with such clearness of phrasing that the audience was delighted. The very soul of merriment dwelt for the time in Miss Yaw. As a second encore Dell' Acqua's *Vilanelle* was presented. There could be no doubt that the audience was completely won by the charm of the artist, for such she is.—*Chicago Inter-urban*, March 3, 1896.

## MISS YAW AT THE PARIST.

The young singer is possessed of a graceful presence, pleasing and handsome features and a voice of unusual range, though somewhat uneven, especially in the highest notes, which are said to extend up to E in altissimo. In fact she sings higher than Patti and Nilsson, in the language of her manager, who lays great stress upon that part of his attraction. They sang Proch's *Variations* and similar compositions, because in their time that class of music was popular and comparatively new. However, Miss Yaw sang the aforesaid *Variations*, the familiar Echo Song, *Comin' Thro' the Rye*, *Ah, fors e lui* from *Traviata*, and other brilliant compositions with considerable success. Her voice is light and flexible, but the upper notes are being cultivated at the expense of the rest, as was done by Nilsson at one time, till Rossini induced her to draw the line at D in alt, while Adelina Patti stops with E.

The Verdi aria was sung in a conventional manner, and Miss Yaw's best work was done in the other selections, in all of which some of her high notes were interpolated. Yet she is possessed of much ability, and her rapid staccato passage singing is remarkable. There is a charming simplicity and sweetness about her personality which

captivates an audience, and Miss Yaw's success last evening was great, one or two recalls following each number sung by her.

The Arion Club, under whose auspices the concert was given, is to be credited with giving Milwaukee people an opportunity to hear Miss Yaw, who is an object of much interest in the concert room, and the fact at the audience was large indicates that the officers have been fortunate in their selection, as a money making attraction is a necessity.—*Milwaukee Sentinel*, March 2, 1896.

## A Washington Musicale.

A BRILLIANT musicale was given on March 5 by Mrs. Hearst at her Washington residence. The programs, which were the perfection of aesthetic and novel taste, bore beneath the numbers announced the autograph of each artist who sang or played. In purple ink on the artistic paper they had a charming effect. The *Washington Post* of March 6 writes as follows:

Mrs. Hearst gave a delightful musicale yesterday from 4 to 7. Over 300 invitations were issued, and this beautiful home was never more elaborately decorated. The rooms were bright with the choicest of flowers, beginning in the reception hall, where American Beauty roses and azaleas of a corresponding hue were placed. In the music room, which was arranged with the pretty gold seated chairs of blue, the touches of coloring were of the same shade as the large cluster of American Beauty roses fastened to the Italian balcony by bowknots of ribbon of corresponding hue, and relieved by wild smilax and colored foliage. Opening from this apartment the large dining room was arranged with seats for guests. There were no floral designs in this room.

In the Louis XVI. drawing rooms, where Mrs. Hearst welcomed the guests, the shades of delicate blues in the first room were thrown in contrast with a profusion of Bridesmaid roses, and the delicate grays of the adjoining room were heightened by the addition of large clusters of Bride roses and azalea bushes covered with blooms of white.

The floral effects in the library were all of gold, tulips of that shade being used in abundance with the fragrant genestra.

The program was as follows:

Ballade in A flat, Chopin, Henry Holden Huss; L'Invitation au Voyage, Godard, Pol Plançon; Polonaise, Wieniawski, Maud Powell; Sonnet, (b) Rose, Amherst Webber, Lillian Nordica; Aïmons-Nous, Saint-Saëns, Pol Plançon; Gondoliera, Liszt; Valse, E minor, Chopin, Henry Holden Huss; group of German Songs, by Robert Franz and Sebastian Schlessinger, Lillian Nordica; Romanza, H. H. Huss; Hungarian Gypsy Dance, Sarasate, Maud Powell; A Toi, Widor; Auprès de ma mie, Chaminade; En Route, Schumann, Pol Plançon.

The guests, numbering nearly 800, included members of the diplomatic, official and resident circles.

## Fifth Philharmonic Concert.

THE fifth concert of the Philharmonic Society was given last Saturday evening at Carnegie Hall. The program was:

Concerto No. 3, G major.....	Bach
Allegro moderato—Allegro.	
String Orchestra.	
Overture, op. 4, From the Scottish Highlands.....	Frederic Lamond
(First time in New York.)	
Violin Concerto No. 2, D minor, op. 44.....	Max Bruch
Achille Rivarde.	
Symphony No. 9, C major.....	Schubert
Mr. Anton Seidl conducted.	

We are sorry to write that, instead of showing any desire to retrieve its artistic position in New York, the Philharmonic Society proved in this concert that it was utterly indifferent to public or critical opinion. The daily newspapers are taking up the cry of "more rehearsals," but the playing of the band has never been more careless, more perfunctory or rougher. As a prominent musician—an artist—truthfully said at the evening concert:

"The Philharmonic Orchestra begins to play with the professional apathy of a theatre orchestra!"

This justly voices the situation. The fortissimos are half hearted and harsh, and the pianos are absolutely lacking in delicacy. The band plays everything indifferently. All composers sound alike, there is no variety in coloring, no differentiation of styles. The Bach the other night was carelessly read and played. Just so many notes to be played. It was wood sawing, nothing else, and the peculiarly thick, grating quality of the strings was extremely unpleasant.

The symphony was plowed through like a turnip field. Little attention was paid to nuance, hardly any to the musical content. The new overture proved no particular acquisition to the program. It is violent in instrumental hue, thin in invention, meagre in development and noisy in climax.

The themes are Scottish enough to be apprehended, and while the work shows ease in handling material it reveals no originality. It is an early opus, however, and the composer will do better work. He is an excellent pianist.

M. Rivarde played with great finish and sweetness, but without much sweep or fire. The concerto seems to be built on a hint from the last movement of Bruch's G minor

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concerto. Its form is wavering and rhapsodical, and it lacks the freshness and buoyancy of its predecessor. Saturday evening M. Rivarde played for encore Bach's *Chaconne* in a careful, earnest style. The sixth concert takes place April 11. The following extraordinary program is announced:

Prelude and Glorification, from <i>Paraisal</i> .....	Wagner
Dream Scene from <i>King Saul</i> .....	Dr. Hubert Parry
Mr. Ffrangcon Davies.	
(His first appearance in New York.)	
Part songs—	
Rubinstein and Apollo Clubs.	
Conducted by Mr. William R. Chapman.	
In celebration of the fiftieth anniversary of its first performance in America by the Philharmonic Society:	
Symphony No. 9, D minor, op. 125 (choral).....	Beethoven

## Foreign Items.

**Anseorge.**—Conrad Anseorge has been playing with great success at Magdeburg.

**Stuttgart.**—The Stuttgart Conservatory has at present 515 pupils, of whom 186 are intending to become professionals. The teaching staff consists of thirty-six male teachers and five women teachers. Twenty-six of the pupils are from North America.

**Piano Athletics.**—Our countryman Bird, the long distance piano player of the greatest country upon earth, has been challenged by an Italian of Milan to a fight for the world's record. The match must occupy fifty hours, and at least fifty pieces must be played. Gate money 2,000 frs.

**Waltz Music.**—In a notice of a late publication, *Old Vienna in Carnival Time*, an old book of dances, Tappert writes: "It contains waltzes by Lanner, Strauss (the father), Morelly and Franz Schubert. The latter may be considered the real creator of the Viennese waltz. He laid the foundation, which Lanner and Strauss built upon."

**Stettin.**—Rudolf Schwartz, of Greifswald, delivered lately at Stettin a lecture on the history of music in old Pomerania, in which he revived the memories of prominent musicians of the seventeenth and eighteenth centuries. Among these he gave special attention to Philippas Dulchius, who in his time was placed by the side of Orlando Lassus. This composer was born in Chemnitz in 1563 and died at Stettin 1631.

**Mme. Nansen.**—A Christiania correspondent says that Mme. Eva Nansen, the wife of the explorer, is at the present hour undisputedly the principal concert singer in Norway. Mme. Nansen is not a brilliant prima donna, but her graceful, refined and intelligent art—akin to that of the pianist and composer, Mme. Gröndahl, who won numerous admirers in London some years back—never fails to charm Norwegian audiences, assisted as it is by a fine presence and a melodious voice. Mme. Nansen recently achieved great success at Stockholm and Copenhagen. Her last concert at Christiania gave occasion to a veritable ovation, partly, of course, due to her position as the wife of a famous man. She has announced another concert, and it needs no imagination to foresee the interest of that evening, if, in the meantime, definite news from Nansen arrives. Mme. Nansen belongs to a notable family. Her father, Michael Sars, was a celebrated naturalist; her mother is the sister of the poet Welhaven; her two brothers, Ernst and Ossian, are eminent members of the university and a sister is a concert singer.

**Grand Success for Emma Eames.**—Mme. Emma Eames has scored an immense success, the greatest of her artistic career, in Verdi's *Otello* at the Monte Carlo Theatre.

As has been announced, Mme. Eames has refused several important engagements in order to devote her entire time to serious study. She has passed the winter in Paris studying the finesse and perfections of voice and song with the celebrated Professor Trabadelo, of whom so many great artists have taken or are taking lessons. Trabadelo had promised to make Mme. Eames the leading dramatic artist of the day, and as he does not speak lightly on such matters curiosity was piqued, and the success was a great triumph.

Critics find in the beautiful artist a wonderful development of voice, an emission free and clear, and above all a phrasing warm and full of emotion, which electrified the audience. Almost every phrase of the singer was followed by great applause. Recalls, encores and flowers were generously bestowed. Congratulations from all.

**The Sutro Sisters.**—The Misses Rose and Otilie Sutro, ensemble pianists, have quietly retired from their successful tour in Europe, as has been already printed in these columns, on account of the death of their father, the late Otto Sutro, and are now at home. Next season they may resume their work, which was interrupted while they were in Berlin.

If their bereavement had been spared them they would have played in Leipzig, Paris and London.

### The Home Journal Celebrates.

THE *Home Journal*, of New York, has attained its semi-centennial anniversary and celebrates the event with a jubilee edition (February 26) of ninety-six columns, sixteen large pages, which is a notable event in the field of literature, and marks a veritable culmination in American literary progress for the past fifty years. The contents are of the most diverse, entertaining and valuable nature, an unusually happy combination of quantity, which is so much sought in these days, and that quality for which this "international" journal of literature, art and society has become famous. It is embellished by a remarkable group of illustrations, chief among which are new portraits of the most famous literary lights of the past and the present. Besides its usual varied and interesting literary mélange this number contains, as a special feature, a large body of reminiscences, anecdotes, sketches and portraits of the two great poets who were founders of the *Home Journal*—N. P. Willis and George P. Morris, author of *Woodman, Spare that Tree*.

Among the contributors to the jubilee number are Charles A. Dana, editor of the *Sun*, Julian Hawthorne, Charles Dudley Warner, Edmund Clarence Stedman, Thomas Dunn English, author of "Ben Bolt," Howard Hinton, Elizabeth Cady Stanton, "Paul Siegvolk," Mary J. Safford, Mrs. Frank Leslie, Madeleine Vinton Dahlgren, "Joe" Howard, Jr., Gen. Egbert L. Viele, William Fearing Gill, Mrs. Leo C. Harby, Samuel Minton Peck, "Grace Greenwood," Lillie Devereux Blake, Rev. Dr. D. Parker Morgan, Ella Wheeler Wilcox, and a galaxy of others famous in the world of letters, art and society, together with their portraits, autograph letters, &c. The jubilee *Home Journal* is not an ephemeral publication, but a remarkable literary product, well worth acquisition and preservation as a unique literary souvenir. It will afford interesting and valuable reading for many an hour. To-day, under its present publishers, Morris Phillips & Co., the *Home Journal*, as for fifty years, is noted for its pure tone, high literary standard, freedom from sensationalism, and beautiful typography. It is indeed a newspaper, or rather a weekly magazine, for the refined American home.

**Ratcliffe-Caperton Success.**—The following press notices, dealing with the vocal work of Mrs. Ratcliffe Caperton herself, as well as with that of her extensive class, speak highly for the soundness of her ability and method of instruction. The following speaks of her concert in Vineland, N. J.:

Mrs. Ratcliffe-Caperton, the representative of the great maestro Lamperti, sang to a large and appreciative audience last Monday night. She filled five numbers of the program and responded to three encores, so that the audience had ample opportunity to judge of her voice. However, it could find nothing but praise, and each selection made them more enthusiastic. She was equally at home in sacred music, German Lieder, Scotch and English ballads and the florid Italian style. The gavot Mignon was an example of the latter, showing her brilliancy and wonderful range of voice, while the last number, Dudley Buck's *My Redeemer and My Lord*, showed the wonderful depth and richness of her contralto tone.

The Methodist Choir is to be congratulated upon securing the consent of Mrs. Ratcliffe-Caperton to sing at a concert in their church last Monday evening.

Mrs. Caperton is a celebrated contralto soloist and teacher, now of Philadelphia. She pursued her musical studies for many years abroad, and finished them under the famous Lamperti. She is now the only authorized representative of that great voice builder. She has also achieved great success as a concert singer and won signal triumphs in many of our large cities. It is genuine pleasure to hear Mrs. Caperton sing. She possesses a rich contralto voice of great strength and of that quality which seems to arise from the heart and appeal directly to the hearer. She has sung before some of the most critical audiences in the world and gained the reputation of being the leading contralto soloist in America. Mrs. Caperton possesses fine stage presence, and her superb tone and legato style are something delicious.

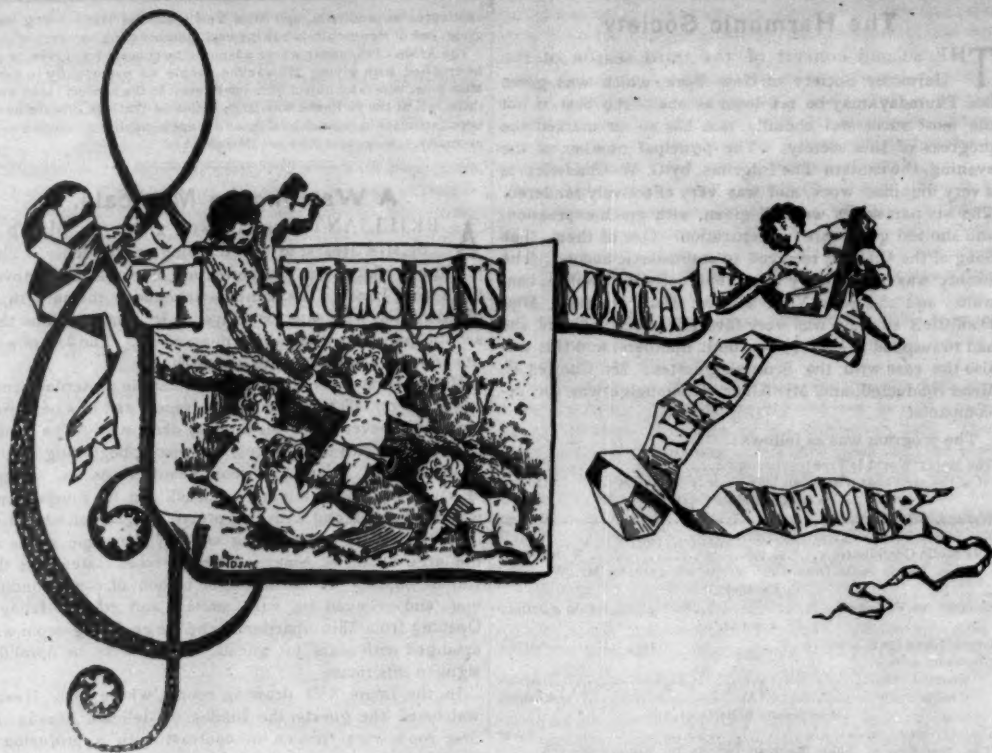
Mrs. Ratcliffe Caperton gave an artistic musical afternoon last Monday. The program consisted of fine Italian, German, French and English songs, sung by Mrs. Caperton's advanced pupils—Miss Anne Wisten, of Philadelphia; Misses Mary and Helen Hall, of Iowa, assisted by Miss Mary Alice Cobb, pianist, and Mr. Wallace Simpson, violinist. A charming reception and tea followed the recital.

Miss Helen Hall, of Iowa, whose musical education has been pursued under the direction of Mrs. Ratcliffe Caperton, has been engaged to sing with Madame Camilla Urso, March 16, at Bridgeport, Conn. Miss Hall, though still very young, has gained an enviable reputation as a contralto singer. Her purity of style and the artistic management of her voice insure for her immediate success. Miss Hall will be the soloist of the Germania Symphony Concert of Philadelphia, March 13.

**Fritz Spahr.**—Fritz Spahr's technic is astonishing, his tones are powerful and pure, his playing is manly and full of energy.—G. A., Leipsic.

Fritz Spahr's violinistic talent cannot be doubted; his technical success was a real triumph. His uncannily difficult witches' dance would be improved if he would play it with accompaniment. His playing of the Sauret Tarentelle and the Sarabande at Tambourin, by Leclair, proved him to be a true artist.—L. Z.

Spahr's playing of Wagner's *romanze* was full of spirit and noble tone. His playing of Paganini's *Moto Perpetuo* gave an excellent proof of his brilliant technic.—Prof. V.



Lillian Blauvelt, who was the soloist of the last Boston Symphony concerts in New York and Brooklyn, February 27 and 28, gave genuine artistic pleasure to all who had the good fortune to hear her. The following were the press notices received:

Miss Lillian Blauvelt, who was the soloist of the evening, sang her program number *With Verdure Clad*, from Haydn's *Creation*, magnificently, receiving at its conclusion six recalls, but Mr. Paur would not allow a repetition. In place of Mr. Kneisel's solo she gave *Voi Che Sapete* from Don Giovanni.—*New York Herald*.

Lillian Blauvelt sang the Haydn aria well, with a full and beautiful quality of strong tone, with some charming *mezza voce* effects, and with appreciation of its content.—*New York Times*.

Franz Kneisel, who was announced as one of the soloists of the evening, excused himself on the ground of a severe cold, so that the entire soloistic honors devolved on Mme. Blauvelt, who sang the aria from Haydn's *Creation* *With Verdure Clad*, and in place of Mr. Kneisel's tenth concerto Mozart's *Voi Che Sapete* in charming fashion and with much finish and elegance of style and diction.—*New York World*.

I omitted to say above how charmingly I thought Mme. Lillian Blauvelt sang the aria from *The Creation* on Thursday night. She has certainly a wondrously pretty voice and sings with both elegance and ease of style and diction.—*Sunday World*.

The other soloist was Lillian Blauvelt, of Brooklyn, a delightful singer whatever her selections, and an artist of charming personality, which goes farther than an audience realizes toward the acceptance of her work. Her voice is true and melodious, her method admirable in its simplicity and directness, the art of it never being forced on the attention. Her selections were the *Voi Che Sapete*, from *Figaro*, and *With Verdure Clad*, from *The Creation*, neither of them commanding but both pretty and restful. Applause for her was especially vigorous.—*Brooklyn Eagle*.

Lillian Blauvelt never sang better or met a more sympathetic and responsive public. Alwin Schroeder's violoncello solos were generously applauded.—*New York World*.

Ondricek, the great Bohemian virtuoso, has been multiplying his successes in the West. On February 27, at a Minneapolis concert, he was presented with a costly cane and a reception was given in his honor by some of the wealthiest citizens who had already heard the artist abroad. He opens his California concerts on March 12 with a brilliant outlook for success.

Selma Koert Kronold, the dramatic prima donna of the Hinrichs Opera Company, has severed her connection with that organization and is at present in New York. She is engaged for the Montreal Festival in April, where she will sing the soprano rôle in Chadwick's *Lily Nymph*, together with some selections from *Tannhäuser*. All who have heard Mme. Kronold this season comment on the marked improvement in her voice, the delivery being much more free and consequently more vibrant than heretofore. This is due to the fact that Mme. Kronold passed some rôles under able tuition during her visit to Europe last summer.

Max Heinrich, whose rare gifts in the field of song are enthusiastically appreciated by all who have ever heard him, will sing for the Art Institute in Brooklyn on March 11. This will be a rare treat for lovers of true lyric art.

Charlotte Maconda has recently had some brilliant operatic offers, which, however, she refused, wishing to

give her undivided attention to the concert and oratorio work in which she is so successful. The satisfaction and enjoyment furnished by this brilliant young soprano wherever she appears are unvarying, and she stands in her genre one of the most finished and reliable artists before the public.

J. Evan Williams, the young Welsh tenor who has so rapidly come into prominence, has the satisfaction of drawing the largest salary of any church tenor in this country. He fully deserves his distinction, the voice being of unusually broad, musical and sympathetic quality, while his phrasing and enunciation are intelligent, pure and distinct. This is the tenor's first season before the public and he is already in great demand by the leading societies of the country, while his solid, artistic reputation is familiarly and widely recognized.

Otto Lohse, the musical director, whose talented wife, Frau Klafsky, met with such hearty and genuine enthusiasm on the night of her début in Fidelio and in subsequent appearances, conducted the *matinée* performances of *Siegfried* on Saturday last with immense spirit and success. He had several recalls and proved himself to the public of New York a most intelligent and authoritative conductor of Wagner opera.

Katharine Bloodgood, the popular young contralto, is filling a number of engagements before starting on her tour with the Boston Festival Organization. Among other appearances she will sing in Rossini's *Stabat Mater* in Brooklyn on the 29th inst. with the following cast: Clementine de Vere-Sapio, soprano, Wm. H. Rieger, tenor, and Dr. Carl Dufft, basso. The contralto's voice is in perfect order.

Grace Haskell sang for the Plainfield Choral Society last week with great success. The audience was completely charmed with the fresh, young voice, which is of lovely quality and with the singer's interesting, attractive personality. With the experience of another season this young singer will possess all the qualities which shall place her in the foremost rank of America's concert sopranos. Her engaging personality and youth will add, prove strong helping factors toward her success. Her every appearance this season has been greeted with extreme favor and her success has been most marked for a débutante.

Flavie Van den Hende, the accomplished woman 'cellist, has had some tempting offers to join the Ladies' Orchestral Association of which Mme. Camilla Urso is the president. Her many concert engagements, both as soloist and as 'cellist of the New York Ladies' Trio Club, have prevented her giving attention to any new form of work. Mme. Van den Hende has gained much this season in breadth and virility, and now handles her instrument with sterling authority, as well as sympathy and refinement.

# MUSICAL INSTRUMENTS



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**T**HE Carpenter Organ Company, of Brattleboro, Vt., is making a special push on some special designs, which are finding great favor in the trade. The Carpenter organ has an excellent and well established line of safe dealers, and is doing its share of business.

**W**E can point to the A. B. Chase piano as an incontestable evidence of the art progress of Western piano making. Such fine instruments have done much to break down the barriers of prejudice. They are distinctively of the artistic grade of pianos among those that from their total excellence are fitly to be termed the leaders.

**A**T the Yaw concert given in Central Music Hall, Chicago, on the evening of March 3, the grand piano used by the solo performer was a Mason & Hamlin, and that instrument again demonstrated that its makers are producing concert grand pianos of a really magnificent type, adapted for the most severe as well as the most delicate kind of work.

**M**R. LOUIS DEDERICK, receiver for the Manufacturers Piano Company, of Chicago, was in New York for a few days last week, and returned to Chicago on Sunday night. He disclaimed any special significance for his visit, it being made solely for the purpose of arranging some matters that bear directly on his future movements as receiver.

**S**OME piano manufacturers succeed in getting out a fine scale without as much trouble and loss of time and experimenting as others, in fact as most piano makers, are subject to. We are led to conclude this from the test made of Smith & Barnes pianos. The scales of these instruments are what is supposed to be a lucky hit, but they are in reality a real mechanical success based on a genuine knowledge of piano making. Smith & Barnes pianos have succeeded in reaching their objective point faster than many others, but the firm made as much of a study of the business as any other concern.

**A**NEW scale Wissner piano will be on the market in a comparatively short time, and it is promised to be even in advance of the latest Wissner productions. Mr. Wissner is following to the letter a well defined policy in manufacturing as in disposing of his goods—a policy resulting in pronounced benefit, both artistic and financial. He is one of the few men that have gauged the possibilities of the retail trade, and his system of branch stores and concentrated effort is bringing him in most satisfactory returns. It is altogether probable that as the times grow better his efforts in covering the retail possibilities of the Greater New York will be still more pronounced.

**A**LTHOUGH giving general supervision to his various manufacturing plants, Mr. Freeborn G. Smith has of late been paying especial attention to his case factory in Leominster, Mass., the facilities of which have been increased to supply a largely increased demand. He, with his son and the superintendent of the factory, has instituted some changes in the methods of operation, the factory now being in better condition than it ever was to turn out the best class of work expeditiously. Manufacturers have not been slow to discover advantages in dealing with Mr. Smith, whose facilities enable him to always give satisfaction in this line and whose liberal policy commends itself to them.

**T**HERE are two Haines concerns making pianos in New York, both conducted by sons of Napoleon Bonaparte John Haines. The one firm is doing its business in the factory of the former firm of Haines Brothers and uses the same title, and is using the same stencil on its pianos as was used by the Haines Brothers firm that preceded it. The business is conducted with the cool effrontery of behavior as if it were really the deceased business of Napoleon Bonaparte John Haines. The other Haines business is conducted by John Haines, and he should make it his business to explain to the trade that he is conducting a factory independent of Haines Brothers. What are the creditors of the old Haines Brothers going to do, anyhow?

**M**R. CLARENCE WULSIN, of the Indianapolis house of D. H. Baldwin & Co., who was in Chicago last week on one of his periodical visits to the Hamilton Organ Company's factory, is one of those members of the trade who continue to believe in the future prosperity of the reed organ business, and Mr. Wulsin is right. Through all these years of depression THE MUSICAL COURIER has held to the theory that there is a great field open for trade in reed organs, and this will be found to be true. The reed organ is too firmly entrenched in American homes to be relegated to obscurity as a domestic musical instrument. It will continue to be sold in large quantities as soon as the revival in trade begins to be generally felt. Mr. Wulsin is right.

**M**ORE outside capital is needed for the piano trade if it is to be conducted on an instalment plan, as it now is. There is not sufficient capital in it now to enable the trade to sell pianos as they have been sold; and to borrow money, which can be done, means a temporary relief only. Money must be found to go into the general piano treasury, for instalments cannot be abandoned, as on the instalment system the factory itself depends. The production of pianos would be reduced over two-thirds if the instalment system would be abandoned. Hence outside capital must be and will naturally be obtained to enable the trade to continue on its trade lines, which are the result of a national movement that enables the masses to purchase on easy payments. The piano and organ trade drifted into the instalment system because the system itself was more powerful than any one trade that could be affected or influenced by it. Stop the instalments and you stop the factories.

## BIG DEAL.

**A**N alliance has been formed between the Kohler & Chase house, of San Francisco, and the W. W. Kimball Company, of Chicago, and several hundred pianos have already been shipped by the latter company to the Pacific. This is the result of E. S. Conway's trip to San Francisco.

**I**T was reported in New York last week from several sources that the agency of the Mason & Hamlin piano would go to J. E. Ditson & Co. in Philadelphia, but the report is pronounced untrue by Mr. Edward P. Mason, who says the agency will remain with William G. Fischer & Son.

**L**OUIS BACH, of Kranich & Bach, started on Monday for a two weeks' trip, and will go as far as Chicago. There are some important deals in Western places which will probably be fully consummated by the presence of Mr. Bach.

There is no truth in the rumor that an affiliation has been made between Kranich & Bach and "Jake" Doll so far as the Rintelman Piano Company is concerned, Messrs. Kranich & Bach having declined to participate in such a deal.

**A**MONG the younger men in the trade showing business acumen and judgment that bid fair to win for him a strong position, and whose administrative ability has conducted business against adverse trade conditions to a fair measure of success, may be named Mr. L. W. P. Norris, of the Lindeman & Sons Piano Company. This house under the guidance of Mr. Norris has taken an aggressive and progressive stand, and has inaugurated and followed up a liberal policy that has secured the co-operation of a number of the leading dealers. The same progressiveness is shown in manufacture, the Lindeman pianos being among the most popular on the market. They are modern and therefore salable.

**T**HE failure of C. J. Cobleigh, the case maker, of Terre Haute, Ind., recorded last week, had but a minor importance for the trade, as for months the business was known to be one of steadily diminishing dimensions. It is interesting, however, from the fact that for reasons unknown Mr. Cobleigh let a fine opportunity slip through his hands. When he located in Terre Haute he had capital, reputation and a splendid field before him, for the manufacture of pianos in the West was only then beginning to assume its present proportions, a condition of affairs he should have recognized. He was practically without competition so far as local case makers were concerned, there being but one other firm of any pretensions, and its products were not in favor among the Chicago manufacturers. Mr. Cobleigh, however, failed to grasp the opportunities or comprehend the possibilities, for he made only the most spasmodic efforts to secure business and did not evince any great eagerness to dispose of what he did secure with all possible dispatch. In other words, he was out of touch with his surroundings. His failure was deemed certain by many members of the Chicago trade with whom he had come in contact. Moral: In the West hustle as the other fellows do.

ON Monday afternoon the majority of the music stores in Boston closed for one hour during the funeral exercises of the late Governor Greenhalge.

It is not every piano that is entitled to leadership; now that a number of leaders have disappeared; yet that is no reason why makers of good pianos should not strive to improve them, for at no time will such efforts find greater appreciation than in the immediate future, as piano dealers must have leaders.

THE tone qualities of the new scale Shoninger pianos are attracting an unusual amount of musical attention to these well-known instruments, the small grand coming in for especial and deserved praise. The latest Shoninger pianos will every way increase the already high prestige attached to the name. They are among the most attractive instruments on the market.

### THE KNABE ESTATE.

NO end of discussion is constantly indulged in regarding the wealth of piano men and members of the trade generally, and when once a firm or an individual has the benefit of several generations of supposed wealth concentrated in one unit the process of guessing really has no limit. In that manner reputations are created, and they are frequently disappointing in one or the other direction when the truth becomes known.

The cruelty of death must, however, first intervene before the world learns of the actual, the bona fide value of an estate, for men are not apt to dispense the information referring to their wealth, or their poverty even, during lifetime.

Recent developments in the Decker Brothers case disclosed the fact that the late John Jacob Decker was a much wealthier man than the piano trade estimated him during his lifetime, and had his business been permitted to reach its natural liquidation instead of the compulsory liquidation from which it is now suffering, and which represents a difference of no less than \$100,000 on the wrong side, his estate would have footed up just that much more. As it is, it is over one million.

The late Deacon Estey was a multi-millionaire before that word was coined, and the late Jacques Bach left a great estate, and so it was supposed to be the case with the late Ernest Knabe, of Wm. Knabe & Co., of Baltimore, but the official documents in probate show that his wealth was far below the current estimate, and of rather small proportions when compared with the important members of the trade who died about the same period that his demise took place.

The late Mr. Knabe was a man of generous impulse and of charitable inclinations, and his companionship always manifested itself in evidences of unstinted liberality. He spent very little upon himself, but a great deal among his friends, and this disposition made him the one popular member of his firm. No one in the house seems to have inherited the bonhomie, the spirit of good fellowship, the sympathetic atmosphere of the late Ernest Knabe. The temperature of the Arctic regions seems to have descended upon the house, and all those associated with it appear to feel as if they wished to flee to a warmer zone; a nervousness and disrupting hesitancy has away over all the people in it, and all of them look as if they were about to be put under the guillotine. The sons and the nephew of the late Mr. Knabe, the bookkeepers, salesmen and other attachés are all in this category, and the agents, those that are left, are, with a few exceptions, a discontented lot.

This shows what the influence of one individual can accomplish in a firm if that influence is propelled in the proper direction. About the late Ernst Knabe it was always a sunny, warm, sympathetic atmosphere, the very opposite of the present repellent air. But this very disposition of the deceased necessitated the expenditure of money. That the money so spent proved to be really an investment the heirs probably will not admit, but it is nevertheless true, for in later years it was Ernst Knabe's personality that to a great extent held the trade of the dealers, as well as influenced much of the Baltimore retail trade. It must have been that element, for the instrument itself could never have accomplished it on its merits during the late years of aggressive competition on the part of younger houses that make better pianos.

The accounting of the executors of the estate

shows either that such inroads must have been made upon Mr. Knabe's wealth or that he never possessed much anyhow, which, if true, would make his liberality still more remarkable.

#### Figures.

It appears that Ernest Knabe held Life Insurance Policies amounting to.....	\$73,084.44
The Wm. Knabe Manufacturing Company paid his Estate, which was money due to him....	44,010.00
This made a cash total of.....	\$117,954.48
His residence was worth.....	6,000.00
(Which is a fair valuation for property in the section of Baltimore where it is located. It would about bring that at auction.)	
Chattels, household, art objects, wines, &c.....	1,543.96
Making a total of.....	\$125,498.39
Mr. Knabe then held a miscellaneous lot of shares of small local Corporations and a few bonds of Southern Roads, altogether estimated at.....	7,203.93
Total.....	\$132,702.32
This was his whole Estate except his shares in his company, the Wm. Knabe & Co. Manufacturing Co. The number of shares he left to his two sons was 4,998 and they were valued at \$37.78 a share, making the sum of.....	\$188,844.44
And the total value of the Estate.....	\$321,546.76

#### Conclusions.

The business of Wm. Knabe & Co. was established in 1839 and was considerably over fifty years old when Mr. Ernest Knabe died. If, after a most marvelous career, the owner of one-half of it could only succeed in gathering a capital of such comparative insignificance, may we not conclude that, after all, there is no great wealth to be amassed from the manufacture of a piano that claims a high position and does not deserve it in the esteem of those best qualified to judge?

The capital stock of the Knabe house is \$1,000,000, but the assessed value of the shares as embodied in the report of the executors to the Orphans' Court of Baltimore is \$27.78 a share, making it appear as if the real value of the 10,000 shares is \$277,800. Of these the two sons of the late Mr. Knabe, Ernest J. and William, own, as it seems, 4,998, and Mr. Keidel, 5,002, thus giving him the complete control, for he can vote those against theirs at any time to his purposes. We understand that Mr. Keidel holds the proxies of the two young men, but there does not seem to be any necessity for that.

Mr. Keidel is reported to be a much richer man than his former partner appears to have been. He has never been accused of dispensing liberality with the munificence displayed by the late Mr. Knabe, although that is all a question of taste. But if the Knabe shares are valued at \$37.78 each Mr. Keidel may have substantial reasons for refusing to give free vent to the habits of Lucullus, and may claim dyspepsia as an ample apology for refusing to indulge in the sybaritic tendencies. No one would be justified in blaming him. With the idol of wealth in the late Mr. Knabe's case so rudely demolished, we are no longer able to place any confidence in casual reports on the riches of piano men, for here was one who was considered by common consent to be worth at least a million, and his estate shrinks in figures to about one-fourth that amount.

#### Futures.

If therefore no great fortune could be acquired by so amiable, popular, attractive a piano man, through and through pianized (let us call him) by heritage, by tradition, by touch, education and natural inclination and the capacity of assimilation as the late Ernest Knabe, with such a backing, such reputation and such glorious and fruitful times as encompassed his life, what have those to expect who in following him do not intimate or indicate any of the attractive qualities of the one man who did all there could be done to make such a piano as the Knabe a selling factor? Isn't that a question?

Within a few months the Knabe has been superseded at Cincinnati by the Shaw, at Cleveland by the Steinway and at Toledo also; at Hartford by the Chickering; at St. Louis by another make. There are in reality only two points outside of the home market where the Knabe piano holds its own, the one being at Schwankovsky's in Detroit, the other at Lyon & Healy's in Chicago. At Detroit Mr. Schwankovsky must reprint favorable notices of a few grand pianos taken from THE MUSICAL COURIER of

four to eight years ago and print them on the front page of the *Free Press* and other papers to make sales; and as this is not the only instance when this paper has been utilized to sell pianos Mr. Schwankovsky is perfectly right in using it again, particularly when he prints the dates of our comments, now many years old.

What this paper said then it says now—that is the truth. Eight years show no improvement in the Knabe pianos. Then why not say so? We know another piano house that made a magnificent grand piano; several, if we are not mistaken, and we said so, too; but that did not signify that the general average product of the house was in any way, shape or manner as high in grade as these special grand pianos made for concert purposes, and made to make that particular impression. Facts are all stubborn, most stubborn things.

Lyon & Healy, however, constitute the real backbone of the Knabe piano. Whatever of reputation still survives for the piano is due to the splendid performance of that firm, one of our greatest houses. The prestige of the Knabe piano is derived from Lyon & Healy, and at the same time the only shadow or eclipse on the Lyon & Healy name is the Knabe piano, for in the long run it will be shown that even Lyon & Healy cannot pull it through, and that will prove a bad blow to the favorite Western house.

All the efforts put forward to induce the real, genuine musical and artistic element of Chicago and the West to accept the Knabe as an artistic product will prove futile, and this is best shown by the present lackadaisical manner in which Lyon & Healy treat the subject themselves. Their sincerity toward the piano is honest, but their honesty is not based on admiration, but is the outcome of a peculiar trade situation. If Lyon & Healy could transfer their affection to other instruments—we mean their natural affection, not that which is cultivated artificially—they would be selling one of two other makes; they would be selling either the Chickering or the Steinway piano. It seems now as if they will never handle either of these superb products, but that is just what should have been. The fitness of things would then be exemplified.

As to the Knabe piano, it will continue to be made without any effort or attempt to embody in it the necessary artistic features. Even Mr. Healy could not induce Mr. Keidel to make changes considered imperative by the former; at least so it is gathered from Mr. Healy, and so it appears in the constant reproduction of the same old Knabe piano. Mr. Keidel is unconscious of the progress of piano building, and the two young Knabes have nothing to say.

In view of the evidence recently obtained that the name of Decker Brothers was not considered a marketable value, and that the name of Weber cannot be considered a tangible asset, why should the two young Knabes, William and Ernest, not ignore the old name and start in Baltimore a modern piano factory called "Wm. Knabe & Brother?" With the proper piano they could rapidly attain an excellent position in the trade.

LATEST specimens of the Everett piano show that the company making those instruments is striving successfully to produce the most attractive kinds of piano styles, with a superb finish and a general artistic appearance that merit approval. The John Church Company, which is the factor of these pianos, is doing an extensive business in Everetts from coast to coast.

SAID a dealer recently: "That Jewett piano is one of the most satisfactory instruments I ever handled, and it is a positive relief to turn from the vast amount of trash now flooding the market to a piano that offers so much at a reasonable price. Nice people, too, those Jewett folks. That young man Woodbury is as bright as they make them. They are bound to get along well with such a piano." And they are.

THE remarkable progress and increased popularity of the Starr pianos are best shown by the pressing need for more adequate room and facilities for their manufacture. This demand has been the result of popular improvements in the Starr pianos themselves and a progressive policy on the part of the house, which is conceded one of the most wide awake in the West. The present Starr pianos, excellent in quality and backed by capital and enterprise, are among the instruments for which a great success may be confidently predicted this year.

## WM. STEINWAY'S WEEK.

PROBABLY no man in the United States, and certainly no member of the music trade, passed last Sunday more pleasantly than did Mr. Wm. Steinway, to whom the preceding week had been one of the greatest importance to him personally and to the interests with which he is associated. The events crowding thick and fast bore testimony to his prominence as a business man, as a financier, and as a public spirited citizen, to whose hands could be entrusted with safety public affairs of great moment, and it showed as well the position Mr. Steinway holds in the hearts of people of all countries.

On Tuesday, March 3, the Court of Appeals decided against the property holders in opposition to the proposed bridge from Sixty-fourth street and Third avenue across the East River to Astoria. By this bridge, which Mr. Steinway estimates will be built in two years, a great portion of the iron work being already completed, it will take but fifteen minutes to reach the Steinway factory from Sixty-fourth street and Third avenue. The completion of this bridge will greatly increase the value of Mr. Steinway's property holdings in Astoria, Long Island City, Bowery Bay Beach and Steinway.

On Thursday, March 5, Mr. Steinway celebrated his sixtieth birthday. Throughout the day he was literally deluged with telegrams and cable dispatches of congratulation from all parts of the world, and his offices in Steinway Hall were for that day turned into reception rooms, hundreds of people calling to offer felicitations, in addition to the crowds that daily besiege him there. Among other callers was the Austrian-Hungarian consul, who presented his compliments and a diploma, adding to Mr. Steinway's already long and notable list of official titles and marks of royal appreciation another dignity as Piano Manufacturer to the Imperial Court of Austria-Hungary.

In the evening while visiting the Liederkranz Club he was surprised and gratified at a serenade in his honor by the club.

On Friday the Appellate Division of the Supreme Court rendered a decision in favor of Mr. Steinway and Steinway & Sons in the case of Henry W. T. Steinway against them. Of this victory for Mr. Steinway a detailed account is found elsewhere in this issue, the case being one of wide reaching importance. To make the victory more complete the entire court concurred in the decision rendered.

On Saturday the Supreme Court Commission investigating the plan of rapid transit as laid down by the Rapid Transit Commission gave a decision in favor of those plans, thus making certain the execution of a plan that has occupied Mr. Steinway's thoughts and time for the past five years. Mr. Steinway was the first president of the Rapid Transit Commission, to which body he has been elected for five succeeding years by the unanimous vote of the Legislature. The decision by the specially appointed commission is particularly gratifying to Mr. Steinway, whose public spiritedness has led him to devote time and money to the cause of better transit facilities for New York.

To crown the week's events, and in their recognition, a special meeting of the Liederkranz Club was held at the club house in his honor, at which a thousand members assembled and Mr. Steinway led the Commers. It was an eminently fitting end to a week crowded with important events to Mr. Steinway, and was perhaps the more appreciated by him, as it demonstrated the affectionate esteem in which he is held by his fellow clubmen and fellow citizens.

IT is officially announced that the corporation of Otto Sutro & Co., of Baltimore, will continue business under the management of Mr. Walter D. Moses, well known to the piano trade and a member of the firm of Walter D. Moses & Co., of Richmond, Va., until such time as the entire stock of the company may be sold to outside parties. Several negotiations to this end are now under consideration.

VERY encouraging reports are received from Mr. Henry Behr, who is now visiting the leading cities of the Pacific Coast. His tour to the present has been successful and beyond his anticipations, both in the business done and in the cordiality the trade expresses toward the house and the Behr Brothers pianos. The general business of the firm is showing a steady improvement. Mr. Edward Behr left on Tuesday for a short Eastern trip.

UP to the time of going to press no decision has been reached regarding the annual trade dinner for the P. M. A. of N. Y. and V. The members have not all answered the circular sent out by the secretary!

MR. WILLIAM STEINWAY is in receipt of a cable from his son, George A. Steinway, stating that he will leave Cairo, Egypt, to-day (Wednesday) en route to Melbourne, Australia, via Suez Canal.

WE are in receipt of a letter dated March 3, signed A. Gleitz, denying a report published in our issue of last week, to the effect that a receiver had been asked for the Gleitz Piano Company, of Bloomsbury, N. J. We would hasten to inform Mr. Gleitz that Mr. Charles S. Carter applied for such a receiver on February 21, giving the assets of the firm as about \$6,000 and the liabilities at about \$7,500.

Mr. Gleitz will also doubtless be interested to learn that on February 18 a real estate and chattel mortgage for \$4,403 was filed against his company in favor of the Bloomsbury National Bank. The mortgage was given to secure a loan, and covers real estate, stock, fixtures, material and factory building.

Mr. Gleitz should know these things.

## Benj. Curtaz &amp; Son.

San Francisco.

THE Benj. Curtaz & Son firm, of San Francisco, Cal., is one of the leading retail and jobbing houses in the country. It has been a corporation ever since March, 1892, and the president is Mr. Harry J. Curtaz, the vice-president Benj. A. Curtaz, and the secretary R. C. Feige.

Benj. Curtaz, the founder of the house, who died on March 30, 1894, was one of the remarkable men in the first century of the piano business of the Union. He came to this country from Baden-Baden, Germany, in the early 50's and organized the firm of Miller & Curtaz, piano makers, 948 Washington street, Boston. About 1856 the firm was dissolved and Mr. Curtaz went to San Francisco, where he engaged with a firm now out of existence, and he worked on pianos, repairing and tuning, the instruments being chiefly foreign pianos. Finally, in 1859, he started business on his own account on Montgomery street. The O'Farrell street warerooms were opened in 1864, the original store being 25x73; a T form was subsequently acquired in the back, 23x65, and later on the adjoining building was purchased, adding 17½x73, these total dimensions representing the present warehouse, a new building owned by the Curtazes, which was completed just before the death of the elder Curtaz.

It is one of the most imposing looking piano and organ establishments on the Pacific Coast and ranks with any in point of finish, practical adaptability to the business and general appearance in the United States. The corporation does an extensive business throughout the whole coast, having direct connections in San José, Los Angeles, San Diego, Stockton, Sacramento and other trade centres, and is rapidly developing to still greater proportions.

Like all great establishments in the music trade or in any other trade, the Curtaz business was erected on a basis of honesty and mercantile integrity, backed by a thorough study of the diversified nature of the business and an amount of energy and ambition which are its present characteristics. The elder Curtaz and his sons and successors aimed at giving to their firm and firm name a local, State and national reputation as a piano house which would attract not only the patronage of the people who purchase instruments and the musicians who use them for professional purposes, but also the manufacturers themselves on the strength of the feeling that their instruments would be properly handled and disposed of, for it is as grave a question for the latter as it is for the dealer to give thorough representation to the goods.

Besides this, Benj. Curtaz & Son have always aimed to carry and handle instruments of the better type—pianos of a standard that would aid and assist in developing a higher and better taste for music on the Pacific Coast; and for the purpose of perpetuating this principle the late Mr. Curtaz made it incumbent to give to his sons a thorough musical education and a knowledge of construction of musical instruments, making them experts who need not depend upon the judgment of others as to the character and standard of pianos and organs, &c. This feature of the Curtaz business, the conscious knowledge of the expert, has had as much to do with its advancement as any other.

Mr. Harry J. Curtaz, the president of the company, has been East for some time, and left Chicago last week on his return to San Francisco. During his sojourn in these sections he devoted his time and attention and study to the music business in all of its features, and the points gained by him by actual contact will be invaluable for his firm and its future trade.

## LATEST FROM CHICAGO.

[Special by Wire.]

CHICAGO OFFICE OF THE MUSICAL COURIER.  
March 10, 1896.

E. S. CONWAY was placed in the field last night as a candidate for national committeeman, to succeed W. J. Campbell, by the Oak Park Republican Club. The mention of Mr. Conway's name at the club meeting created great enthusiasm. The ability of Mr. Conway, his high standing in the business community, and his knowledge of men and politics, it was argued would go far toward winning the support of a majority of the members of the State Central Committee in his favor.

J. D. Everett, Josiah Crary and John Farson were delegated to attend the meeting of the committee to urge the selection of Mr. Conway. A call was issued yesterday by Dr. Jamieson, chairman of the State Central Committee, for a meeting of that body to be held at the Great Northern Hotel on Thursday. The only candidates now in the field who are seriously considered are Mr. Conway and Dr. Jamieson, and until Mr. Conway's candidacy was announced Dr. Jamieson was regarded as having been practically agreed upon for the vacancy.

The stock and good will of the A. H. Andrews Company, which failed several months ago, were sold at auction by Judge Carter yesterday to the Merle & Heany Manufacturing Company. There were two bidders—the Brunswick-Balke-Collender Company and Merle & Heany. The first named put in a bid of 50 cents on the dollar for all the manufactured goods, finished and unfinished, consisting of school furniture and opera chairs. There was excepted from the bid \$7,500 worth of merchandise, which was believed to be of no practical value.

The value of lumber included in the sale is about \$60,000, and there is about the same amount of manufactured goods. The total amount which will be realized from the sale is about \$98,000. The sale includes the name and good will on all the patents and models owned by the A. H. Andrews Company. This leaves the Andrews Company the factory, the machinery, the bills receivable and book accounts, but the sale was better than was expected and the company will probably pay 75 cents on the dollar. H.

MR. THURSTON reported on March 3 from the Select Committee on International Expositions a joint resolution authorizing the Secretary of the Treasury to distribute medals awarded by the Columbian Exposition. Mr. Thurston explained its provisions briefly, saying the purpose of the bill was to appropriate sufficient money (\$15,000) to permit these awards to be made. There was no objection, and the resolution was agreed to.

THE business of Gildemeester & Kroeger for the past two months shows a most gratifying increase over the corresponding period of 1895, a condition in part attributable to the action of some of its leading representatives in making it their sole leader and devoting their best energies to it, and in part to the steadily increasing appreciation of the remarkable qualities of the instruments. The Gildemeester & Kroeger pianos are in the front rank of the leaders, and are being placed before the public in that position.

WM. KNABE & CO. are certainly under profound obligations to Mr. C. A. Williams, of Gorham & Co., Worcester, for utilizing every opportunity to advance the interests of the Knabe piano among dealers, to whom he writes as soon as he discovers that there might be a Knabe opening. Such devotion must be admired, particularly when it is contrary to the artistic instinct. How Mr. Williams must suffer, for let it be understood that he is not merely a salesman only, but an excellent pianist and a discerning musician. How have the mighty fallen.

IN all the terrible business troubles through which Mr. Wm. E. Wheelock has passed during the last few weeks he has had the earnest sympathy of the best elements of the trade and the trade press. But if the report is true that in the settlement of the affairs of Wm. E. Wheelock & Co. he has preferred Mr. John W. Mason, his special partner, as a creditor for an amount approaching \$75,000, he cannot expect to retain this sympathy and consideration. The statement reaches us at the moment of closing our last forms, and there is not sufficient time to verify it. It is also reported that Wm. E. Wheelock & Co. have offered to compromise for 60 cents on the dollar.

# THE COPYRIGHT BILL.

THE bill now before the House of Representatives entitled "A bill to provide for the commissioner of copyright and to revise the copyright law," which was introduced by Representative Treloar, president of the Mexico Music Company, Mexico, Mo., is still in the hands of the Committee on Patents. It had been proposed, as reported in these columns last week, to have the matter settled, so far as the Committee on Patents was concerned, on Wednesday, March 4, but the hearing then held was adjourned until Wednesday, March 18, at which time, we understand, representatives from almost every leading publishing house, as well as a large contingent of the importers, will be present to present their respective sides of the case.

Appended will be found the opinions of several of the firms chiefly interested, and these express such widely divergent views that we refrain from making editorial comments upon them, and await the result of the discussion before the Committee on Patents, a full report of which will be given in our issue of March 25.

## From the Ditson Company.

In regard to the new copyright bill, a representative of the Oliver Ditson Company said to a MUSICAL COURIER representative:

"As far as the Oliver Ditson Company is interested in the bill our first thought, of course, is toward the protection of American copyright. We consider Mr. Treloar's bill an admirable one. We are of the opinion that several of the sections are too strong, and will have to be modified somewhat.

"We consider the present international copyright law of 1891 perfectly satisfactory to publishers of the United States, and we feel satisfied that the authors of the various countries with whom we have international treaty are also satisfied with it; therefore we are not in favor of anything in the new copyright bill that would tend to destroy the international one, and we are assured by the author of the bill, Mr. Treloar, that in framing the bill he had no intention in view of interfering with the international treaty of 1891. He would be glad to meet the various publishers of the country and amend his bill to read 'the citizens of the United States or any other country' in those sections which seem only to give the privilege to the United States."

Boston publishers are much interested and probably Mr. Furniss, of Oliver Ditson Company, and Mr. Bacon, of White-Smith Publishing Company, will go to New York soon to confer with the publishers there on the points of said bill which seem to be of most interest to the publishers of this country.

## The "Treloar Copyright Bill."

Comments by John C. Haynes, president of the Oliver Ditson Company.

The following was read by George W. Furniss, representing the above company, at the meeting of the Committee on Patents at Washington, D. C., March 4, 1896:

Section 1. Excellent, that the copyright department of the Library of Congress should be made into a department by itself.

Sec. 2. Commissioner of copyrights should have a salary of \$5,000 and turn over fees of all kinds to the Treasury of the United States.

Sec. 3. All the force necessary to carry on the work of the Department, except the commissioner and assistant commissioner, should be appointed by the commissioner, under civil service rules and examinations. One great fault of the present Library of Congress is the lack of this method.

It would be better not to specify the exact number of clerks to be appointed, but leave this open to a certain extent to the needs of the case as they may develop and to the judgment of the commissioner, making an appropriation in gross large enough for all probable needs.

Sec. 5. The commissioner should make a report oftener than annually, if required to do so by the Treasury Department.

Sec. 9. I see no objection to making the term of copyright forty years instead of twenty-eight as now.

Sec. 10. No objection either to make term of renewal twenty years instead of fourteen as now. Also it is an excellent idea to give the right of renewal to the legal representatives and assigns of authors, inventors or designers, as well as to these parties themselves.

Sec. 12. It is the right thing to place "dramatic and musical compositions" on the same footing as books, in requiring that all the mechanical work (preparation of plates, printing, &c.) be done in the United States.

Sec. 13. The words *citizens of the United States* are here used, and I notice in Section 17 the same words are used in

regard both to recording and the issuing of certificates of registration; also in Section 18 the same words, viz., "citizens of the United States," are used in regard to the issuing of certificates of copyright.

Does this mean that the right to secure copyrights is confined to citizens of the United States? If so, it is more restriction than under the old copyright laws, prior to 1891, which gave this right not only to citizens of the United States, but to residents therein (and the courts gave decisions that the residents must be bona fide residents, people who came here to make the United States their home). And, if so, the whole international features of the present law are wiped out.

The international plan of the present copyright law is admirable, and should not be disturbed. Better let the present law remain as it is, *unamended*, than to give up the present international features.

Secs. 11, 15 and 16 are tip-top, and will help break up the plan of the Canadian pirates.

Sec. 20. A yearly alphabetical list should also be printed by the United States (a summing up of the whole year).

Sec. 24. The last clause, viz., U. S. of America, indicates that the right of copyright is confined to citizens of the United States and does not even include residents, and yet in Sections 10, 11 and 12 the right seems to be open to everybody.

## J. B. Millet's Ideas.

In reference to the new copyright law Mr. J. B. Millet said to a reporter of this paper:

"I am decidedly in favor of extending life of copyright to 40 years, with 20 years' renewal.

"I do not see why the labor element should have any more influence in our laws than the medical.

"The idea of fining a man \$50 because he imports one sheet of music, in fact, \$50 to \$100 for each and every offense, is altogether too severe. Same thing would be accomplished if music was confiscated by custom authorities. The proper place to stop the article mentioned in this bill is either at custom house or post office. If this is done, as I believe it can be done, in all except cases of slight importance, then Section 15, which makes it a penalty of from \$1 to \$25 for buying such copies, would be unnecessary. In other words, I think that consumers of music, who are the ones to be equally considered with the publisher and importer, would be treated more fairly if our efforts were directed toward preventing importation at the threshold.

"As to the new office, commissioner of copyrights, I am perfectly satisfied that Mr. Spofford has always had a great deal more to do than could be expected of one man and I should be glad to see him relieved."

## From the B. F. Wood Music Company.

[Copy of a letter sent to the Committee on Patents by the B. F. Wood Music Company.]

BOSTON, Mass., March 3, 1896.

To the Committee on Patents, House of Representatives, Washington, D. C.:

GENTLEMEN:—We are in receipt of the draft of a bill (H. R. 5976) to provide for a commissioner of copyrights and to revise the copyright law.

The party sending it to us does not ask an opinion or our advice in the matter. We are, however, greatly interested in the subject of copyright, and would like at least to express our opinion regarding the bill before you.

The items of the bill which relate to the creation of a commissioner of copyrights we consider very desirable; in fact, very necessary.

Regarding the revision of the copyright law we hope we do not read the bill correctly. If the items, as expressed, are to take the place of the former copyright laws we think it a decided step backward. We fail to find in the bill any provision for a copyright to be obtained in the United States by any person not a resident of the United States. We think this entirely unjust toward the citizens of all foreign countries, and think it entirely uncalled for. Any citizen of the United States can procure copyright in England and its colonies, in Germany, in France, or in any of the countries covered by the Berne Convention, and so far as we know they can obtain copyright in these countries on precisely the same terms as their own citizens. The law of March 4, 1891, which took effect July 1, 1891, granted the right of obtaining copyright for their property in the United States to citizens of foreign countries upon payment of \$1 for the copyright, while the charge to any citizen of the United States was 50 cents. This we consider a discrimination. We do not think the foreign publishers as a rule have complained at this as a temporary measure, but when the entire right of authors and publishers, who are not citizens of the United States, to obtain any copyright for their works in the United States is cut off, we must assert that we consider it a rank injustice, and were the same terms accorded citizens of the United States by any other country we think we should have just cause for contempt and even hatred for that country.

We think that there can be no question that the copy-

right laws of the United States, as they stand at present, are very unsatisfactory, and in conversation with foreign publishers the writer has been obliged many times to say that the international copyright law, as passed by the United States, could not be considered as finished, but was merely a start in the right direction. What defense can we make in the face of the new copyright bill as outlined in the bill by Mr. Treloar?

While the writer is a born American and believes thoroughly in America "first, last, and all the time," and while at the same time the new law might prove a pecuniary advantage to our firm, at the same time we should consider such an advantage, gained by an unjust act toward people with whom we have had, and hope to continue to have, pleasant business relations, as entirely unbusinesslike and showing a weakness which in the present case we do not think exists.

We think it not too much to hope for the near future that the musical works of American composers shall be performed and become valuable property in foreign countries; in fact, at the present time we are endeavoring to make several works of American composers popular in Europe, and have obtained copyright for these works in England and Germany for the sake of being able to control any returns that may come as a result of our labor and cash expended in the attempt. How can the American author or American publisher ask foreign Governments to protect him in his rights in their countries when our own Government refuses them any protection?

Regarding the point of the new law which compels all publishers to engrave and print their works in the United States, we must ask why it is necessary to discriminate in this manner against literary, artistic and musical works? Why not enact a law that any citizen of the United States found wearing a coat not made in the United States, or using a dish not manufactured here, is guilty of a penal offense? The same principle is involved. We do not object to paying our just taxes for the support of the Government. We do not object to a duty which will protect our laboring men and give them higher wages than workmen of the same class receive in Europe. What we do object to is that we shall not be allowed to do our printing or our engraving wherever we choose, providing we are willing to pay for it.

Our experience in publishing music is that it can be done at the present time as cheaply in America as in any other country. We at present have all of our work done in this country which can be done to advantage, but until we can obtain what we want in this country we dislike very much to be bound by such an unjust law, when we are living in what is supposed to be a free country.

Governments much older than ours have considered an international copyright law indispensable, and the leading Governments of the world are working together under the agreements of the Berne Convention. Why should not our Government join them and deal as man with man rather than be classed with such Governments as Mexico and Russia? Do our leaders think we cannot hold our own except we handicap our foreign competitors, and with not alone the handicap of a heavy duty, but like the robber barons of old despoil them of their rights? God forbid! We do not need the handicap of duty except for the expenses of government, and we should be above doing the other unjust act.

We have looked into the music publishing business of most of the foreign countries forming the Berne Convention, and see no reason why if the international copyright law, as it stands at present, was continued and made to be even more liberal, that very soon the dislike of everything American, musically speaking, would be changed, and it would not be many years before we should be able to print music in the United States which had been composed by an American, and which was being sung by an American artist in cities of Europe, and the profits on the sales of the work should be returned to this country in gold to replenish our treasury needs. At the same time our American publishers could meet our English and German neighbors without being accused of being thieves and pirates.

When we were younger and had no composers or artists of note we possibly (?) were justified in stealing the music of our neighbors. We do not longer need to do this. We have artists and musicians equal to the best, and we want to control their products throughout the entire world. We want to be able to copyright their works throughout Europe. We want to look forward to a time when we shall be able to send our literary and artistic products to the ends of the world.

We know this is a great country, but are we satisfied that our artists shall not be known nor their works of any value outside of our boundaries? Let us take our place with the great nations of the world and endeavor to practice the precepts of the Golden Rule.

Yours very respectfully,

THE B. F. WOOD MUSIC COMPANY.

Mr. Platt P. Gibbs, of the Chicago Music Company, comments as follows on the new bill:

I am in solid sympathy with Mr. Treloar's copyright bill, with the exception of a few crude sections which could readily be eliminated or amended. We must have the kind of protection it embodies if we

are to be free from the fraudulent competition of pirated editions, and confiscation is not sufficient; the buyer and the retail purchaser must be subject to penalty. This bill covers those grounds. No music can be sold in this country at 20 or 30 cents when pirated editions cheaply gotten up enable dealers to sell the same compositions at 5 or 10 cents, and the composer is swindled out of his royalty.

#### Editors The Musical Courier:

We have examined the new copyright bill introduced by Mr. Treloar, and believe that it contains many features which are detrimental to the interest of the legitimate publishing business. By legitimate publishing we mean the acquisition of manuscripts of original works by the publishers from the authors, either by a bill of sale or under a contract of royalty. In spite of the many shortcomings of the office of Librarian of Congress, owing to the large increase of labor due to the present copyright law, we do not deem it necessary to create so expensive an office machinery as is proposed in Section 1 of Mr. Treloar's bill. We particularly object that the commissioner of copyrights shall be clothed with judicial authority, which the proposed appointment of a law clerk seems to indicate. It seems to us that the appointment of an assistant librarian of Congress, who is to have special charge of all copyright matters, and a sufficient increase of the clerical force in the office of the Librarian of Congress would answer all practical purposes. In our opinion the copyright office should be nothing else but a simple office of registration. The clerk who in a registration office registers a mortgage does not inquire into the validity of the same, nor does he prosecute the maker of a fraudulent mortgage. The clerk in the copyright office should occupy exactly the same position, and nothing more; but the clerical force of the copyright office should be increased to such an extent that every publisher can obtain his receipt for fees sent and the acknowledgment of copies deposited according to law by return of mail. Questions of law should be decided, not by a law clerk in the copyright office, but by the courts of the United States. If the copyright law is made sufficiently clear there will be no questions of law to be decided by the copyright office in regard to proper entry, and the clerical labor in the copyright office can be diminished to a very large extent if authors and publishers could obtain from every postmaster blanks of application for copyright entry. These blanks should be filled out personally by the applicant for copyright entry, or by his authorized agent, and his signature should hold him responsible for any fraud committed by him. The blanks should state name and address of owner of the copyright, also author's name, title or description of article to be copyrighted, country of production of the latter, &c.

In fact, the application should be so specified as to cover all questions of law concerning entry. These application blanks should be filled out in duplicate, the original to be filed in the copyright office and the duplicate with acknowledgment of receipt of fees, &c., on the same blank be returned to the applicant by the copyright office by return of mail. We think a government should impose as little restriction as possible on an applicant for copyright and also simplify registration as much as possible. If a publisher is able to present in a court a clear bill of sale from the author or a clear contract with the author and a simple receipt from the copyright office that he has paid his fee and has deposited two complete copies as required by law, that should be sufficient to entitle him to the validity of the copyright claimed by him.

We object to that part of Section 17 which reads that a certificate of registration shall be null and void at the expiration of one year from date, unless the provisions of this act have been strictly complied with. Under the old copyright law publishers were permitted to deposit the two complete copies required within ten days after publication. Under the present copyright law and in the bill introduced by Mr. Treloar publishers are required to deposit the two copies required before publication. If this is done, it seems to us that the registration of a title is altogether superfluous, as under the common law any work in manuscript or not published is private property. Why compel the author or publisher to make a new entry of a title if in the course of the limit of one year set in Section 17 by Mr. Treloar's bill the author should decide upon a slight alteration in the title or there should not be time enough to get the work ready within the limit of the year?

We object to all the restrictions placed upon applicants for copyright in Section 19 of Mr. Treloar's bill. In other words, we object that authors and publishers shall not be entitled to a copyright, unless the article in question is manufactured within the limit of the United States as prescribed. The manufacturing clause was inserted in the present copyright law solely as a matter of protection for American labor. It has been confined to books and lithographic works, because it was believed that the large investments of capital in these two branches of industry would be endangered if the restriction was not made.

There is a wide difference of opinion whether such restriction is really necessary for the protection of American labor. As a matter of fact we engrave and print here at once nearly every work originally copyrighted in the foreign edition as soon as it begins to have a larger sale. We sell more copies in one month of such works than of all the other works in foreign editions together in a year. We believe the same is the case in all the other branches of the publishing business. Be that as it may, the line where the right of American labor ceases and where the rights of authors and publishers, whether American or foreign, commence is a very distinct one. American labor would be justified if necessary in demanding a large increase of duty on all foreign editions of works copyrighted in the United States and imported for commercial purposes. If American labor demands, besides a high protective tariff, also the right to take property without paying for the same it clearly exceeds its rights. We do not believe that the plain, uneducated but honest American laborer will consent, if he understands fully the situation, to deprive an author, whether American or foreign, his widow or his children of the fruits of the author's labor, simply because the author found a purchaser for his work outside of the limits of the United States. It is left for educated Christian gentlemen to ask the United States Government to declare this kind of medieval robbery to be legal. If restrictions are necessary to prevent the sale of foreign editions copyrighted in the United States, well and good, but under no circumstance deprive an author of his copyright, whether he be foreign or American. If American labor has a right to protection the American author and publisher have certainly the same right; but the protection they need is not high tariff rates, but a protection against the competition by the sale of stolen property. If musical publications must, like books, be engraved and printed in the United States in order to be entitled to a copyright, there will so much valuable material remain unprotected that the reprinters will have full sway, as they have had once before, in ruining the legitimate publishing business of the United States. It has been said that musical publications should likewise be subjected to the manufacturing clause as a matter of fairness toward the publishers of books. There is, however, a vast difference between the publication of books and those of musical publications. The publication of a few books of even moderate size requires considerable money, while every Tom, Dick and Harry

who has \$100 at his disposal can engrave and print half a dozen of valuable musical unprotected works by foreign authors, and undersell those who acquire original manuscripts from authors, either by sale or under contract of royalty. How can a music publisher pay a royalty on the retail price of copies sold by him when the reprinters have an opportunity to flood the market again with compositions which are just as good as those written by American composers at 1 or 2 cents a copy to the trade and 5 and 10 cents to the general public? If there are any music publishers in the United States who are in favor of applying the manufacturing clause also to musical compositions they should be aware of the fact that they are undermining their own business, because the true foundation of every publishing business is the possession of copyrights of original works acquired by honest barter with the author.

Mr. Treloar's copyright bill contains of course otherwise many admirable features which should become law.

ED. SCHUBERTH & CO.

THE STRAUSS MUSIC COMPANY,  
267 and 269 Wabash Avenue,  
CHICAGO, March 6, 1896.

#### Editors The Musical Courier:

DEAR SIRS—That all publishers of music in the United States will hail with delight the introduction to Congress of the measures affecting our present copyright system goes without saying.

Publishers have for years been harassed and handicapped by infringement of Canadian houses, which of course under the present system has been made an easy matter for them to dispose of their ill gotten publications to disreputable dealers in the United States.

There is every reason to believe that under the proposed new system, with competent men to enforce the rules, a complete and effective step could be put to the fraudulent methods employed, thereby giving the legitimate publisher only that protection to which his rights as citizen of the United States entitle him.

It is certainly my sincerest wish that the new bill will become a law, and in the very near future. Very truly yours,

LEON A. STRAUSS.

The following letter was received by Ed. Schuberth & Co. in reply to a request for an opinion on the proposed bill:

NEW YORK, March 9, 1896.

#### Ed. Schuberth & Co.:

DEAR SIRS—Replying to favor of March 7 relating to the new copyright bill, would say that your views on the same do not coincide with our own.

In the main we are satisfied with the provision of the said bill, particularly that extending period covered by copyright. We see no objection to the manufacturing clause, but should favor a provision entitling foreigners to file something in the nature of a " caveat," entitling them to a year's protection after publication abroad, within which period they could there negotiate for a sale of their rights.

We believe that such a provision, together with the manufacturing clause, would be of great benefit to the music publishing industry in the United States.

Yours very truly,

G. SCHIRMER.

CHICAGO, Ill., March 7, 1896.

#### Editors The Musical Courier:

The Treloar copyright bill known as "H. R. 5976, First Session Fifty-fourth Congress," is without doubt the best measure of its kind ever brought before that body. It should receive the unanimous indorsement of the committee on patents and should pass Congress without a dissenting vote. It is a measure framed in the interests of honesty and good business methods, and can conflict with no legitimate interest in the publishing line in this country to-day.

The Music Publishers' Association of the United States favors the bill, and, in fact, is responsible for its introduction. The abuses of the copyright system have grown to be something to be deplored, and any righteous measure looking toward their reformation should receive the support of every business man in this country who favors honest and fair dealing between publishers, authors and the public, to say nothing of the protection of American authors from Canadian and European piracy. I am very much surprised to learn of considerable opposition to the bill on the part of some authors and some newspaper publishers, but these should not be allowed to stand in the way of an honest measure, intended for honest methods, such as in the Treloar bill, and a measure, furthermore, calculated to set at rest, in clean cut, straightforward and honest way the vexed question of copyright in this country for all time.

Yours very truly,

J. F. BOWERS, President,  
Music Publishers' Association of the United States.

CHICAGO, March 6, 1896.

#### Editors The Musical Courier:

To your request for my views on the new copyright bill, which has been introduced by Mr. Treloar, I will say that in my judgment Section 13 of said bill is of such a nature as will always react against a satisfactory solution of a copyright bill for our country—at least that portion of it which prohibits the engraving or any other process of preparing plates, which can be done with so much superior success in foreign countries. It is not a question of price, but of workmanship. I do not believe any publisher would from preference go to foreign countries for any work if equal satisfaction could be secured in the United States, but I know from experience that there are certain classes of engraving which it is not possible to obtain in this country with any degree of satisfaction. I believe it is because there is not enough demand for certain classes of work in this country to make it profitable to employ the artisans who are capable of doing it, and to issue a work which would be severely criticized because of its lack of artistic value in appearance no publisher who has any pride in his editions is willing to submit to for the sake of complying with a law such as Section 13 of this bill would compel him to. It is plainly a sop to what is known as the "labor element." It would be a benefit to too few to make it worth while considering from the standpoint of protection. So much for that side of it to the American.

To the foreign publisher it amounts to almost a prohibitory clause. Anyone connected with the publishing business knows that it is impossible to tell how much of a success any new publication is going to be until it is placed upon the market and submitted to the public. For that reason foreign publishers would not be warranted in issuing duplicate editions at considerable expense for the sake of complying with an arbitrary clause in a copyright law.

Remove Section 13 of the bill and it will do away largely with portions of Sections 14 and 15. In that case Section 16, with slight alterations, would be a most wholesome remedy, and one which I personally would certainly approve of for all misdeeds in regard to copyrights.

It seems to me we can derive a good deal of profit from studying the English copyright law. Its simplicity certainly commends itself.

Very truly yours,

CLAYTON F. SUMMY.

—Mr. Theodore H. Roth, secretary and treasurer of the C. F. Zimmerman Company, of Dolgeville, N. Y., was in town on Tuesday.

## ANNUAL MEETINGS.

### The Schimmel-Nelson Piano Company.

At the annual meeting of the Schimmel-Nelson Piano Company, held at the company's office in Faribault, Minn., February 28, the officers elected for the ensuing year were: D. Grant, president; H. C. Theopold, vice-president and treasurer; J. C. Henderson, secretary, and F. Schimmel, superintendent. The board of directors includes the foregoing and S. F. Nelson, C. H. Birch and A. C. Miller.

## Two Important Announcements.

NEW YORK, March 4, 1896.

OWING to the large increase in demands for our felt goods we are compelled to make use of all the factory buildings which we own at Dolgeville for additional felt machinery.

To accomplish this we have sold our sounding board business, stock, machinery, &c., to Mr. Julius Breckwoldt, of Dolgeville, N. Y., who has had charge of this department for our firm for the past seventeen years.

All orders for sounding boards, &c., which are now on our books will be transferred, with your permission, to Mr. Breckwoldt, whose long experience and training in this particular branch will enable him to do full justice to all demands. We can assure you that it will be Mr. Breckwoldt's endeavor to maintain the high reputation which the Dolge sounding boards have enjoyed here as well as in Europe.

For the same reason stated above we have sold our piano case department to the Dolgeville Piano Case Company, Dolgeville, N. Y., and hope you will favor both of these young firms with the same patronage which we have enjoyed for so many years, feeling sure they are not only able, but will use every effort to merit the same. Truly yours,

ALFRED DOLGE & SON.

## Two New Stores in Pittsburgh.

MR. MARK PORRIT of the Henricks Music Co., Limited, opened a store at 543 Smithfield street under the firm of Porritt, Miller & Co. on March 2. They will handle the Lindeman & Sons pianos as a leader in connection with other high grade pianos and organs. Mr. Porritt has been with the Henricks Music Company, Limited, since the company was organized, and established a reputation as one of the best floor salesmen in the city. He is also well known in musical circles, being a pianist of considerable ability.

Mr. Miller was formerly outside salesman for Mellor & Hoene, and is well known as a capable man. Mr. Strain, the other member of the firm, has been employed by the Henricks Music Company, Limited, for several years, and is quite a "hustler."

CHARLES H. CRAMP, for a number of years holding a confidential position with Samuel Hamilton, of Pittsburgh, Pa., has started in business for himself at 607 Smithfield street, that city. Mr. Cramp has not selected his line yet. Charles Hamilton, a son of Samuel Hamilton, will succeed to Mr. Cramp's position.

## New Partnership.

MESSRS. HOLLINGSHEAD & STULTS, Baltimore, have admitted to partnership Mr. Charles W. Woodward, late manager of the piano department of Otto Sutro & Co., the new firm being known as Hollingshead, Stults & Woodward. As already announced, the firm has secured more commodious quarters at 100 North Charles street, and will shortly announce the formal opening.

The firm handles the Gildemeester & Kroeger as leader, and is doing an excellent business with them.

## Will Go to Europe.

MR. FRANK SCRIBNER, the well-known importer of small musical instruments, will leave for his annual European trip on April 10 and will visit the principal places where his lines of small goods are manufactured.

Mr. Scribner has recently made a very successful Western trip. The "brass band" harmonica, a specialty, has had a remarkable sale in the West as in the East, and Mr. Scribner finds it one of the best sellers in its line.

## Roth & Engelhardt, of St. Johnsville, N. Y.,

Desire every manufacturer of pianos in this country to know that the Actions made by them have more strong, sound, lasting features than any Actions made, and they are prepared to substantiate this statement by facts. Apply for information.

## THE SOHMER FACTORY.

A Model of Convenience and a Hive of Industry—  
Extreme Care in Manufacture the Secret  
of the Widespread Popularity of the  
Sohmer Pianos—Every Part of  
the Piano Except the Plates  
Made in the Factory.—  
The Action a  
Success.

THE dealer with a comparatively limited knowledge of the details of piano construction would find the great Sohmer factory a mine of information, for there may be found piano construction in its most improved and approved form, the making of all the component parts of the piano except the plates. The non-expert would also

the country; the latest improved sprinkling system, put in at a large expense, pumps for supplying the boilers and pumps that provide pure drinking water on every floor. Chutes for the collection of shavings are on each floor and find their vent in this basement.

The machinery equipment of the factory cost about \$50,000, and for its adaptability is considered as fine as any in the United States.

On this floor, too, may be seen the great planer—an interesting object in machinery development, with its 15,000 revolutions a minute.

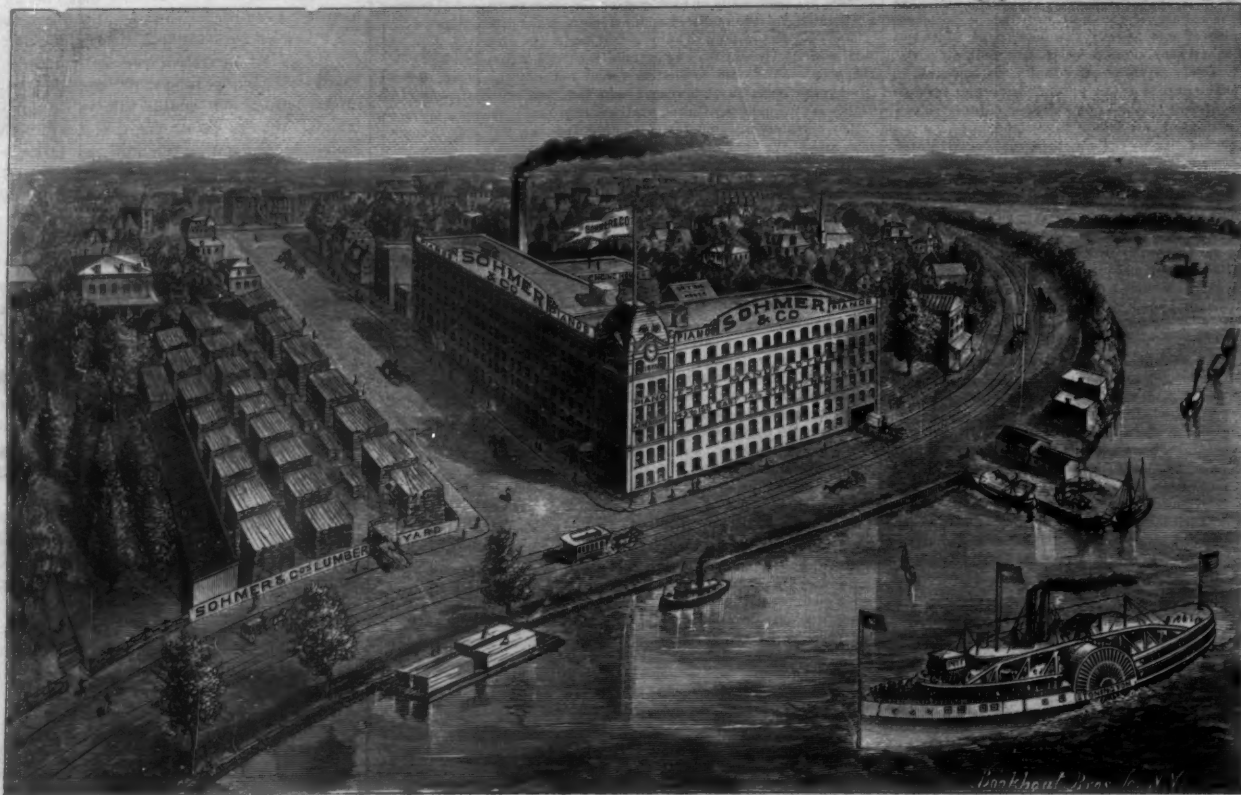
Coming from this floor one sees the lumber yards, with their 2,000,000 feet of lumber, and is further impressed with the precautions against fire by finding the elevator on the outside of the building, and each floor divided by as heavy a wall as those on the outside.

Up in the tower, with the immense clock, its dials 8 feet in diameter and its simple and effective mechanism, a fine view of the surroundings and a bird's-eye view of

Mr. Sohmer said, they do in their own factory and under own supervision with most satisfaction to themselves and in pursuance of their plan to secure uniform excellence. Here, too, were the carvers, and growing under their expert manipulation were some of the panels destined to add to the attractiveness of the Sohmer piano.

Down to the second floor and you are greeted with a great buzzing, for here are a variety of departments, string winding, hammer covering, action making, key making, panel engraving and the like. Without going into an extended description of each of these departments, complete and interesting as they are and busy as the others, let it suffice that they in their equipment and product supplement all that had been seen before. Mr. Sohmer pointed out the excellent materials used, the keyboards of the clearest and finest spruce, the machines for hammer covering, and for string winding.

The manufacture of their actions was begun, Mr. Sohmer said, about two years ago, but not until the experimental



be bewildered by the multitude of occupations, the seeming chaos out of which order comes, and the bustle of machinery and seemingly unending amount of material in course of making up. And after even the most cursory examination he must willingly express the greatest admiration for so great a plant, so easy working a system, so much care, so much modern and improved machinery, and for so admirable an illustration of what can be done by a firm having the reputation of their pianos close to their heart.

Under the guidance of Mr. Hugo Sohmer a representative of THE MUSICAL COURIER visited the various departments of the Sohmer factory a few days ago, an experience all the more enjoyable as it gave an insight into some of the factors that contribute so powerfully to the success of the Sohmer piano, some points that are very often overlooked by piano makers of less experience and fewer facilities than Sohmer & Co. possess.

First, the position of the Sohmer factory is an admirable one. Situated in Astoria, and in a commanding position, it cannot fail to be an object of interest to everyone using the upper portion of the East River. Not only from its position, but from its own size and proportions, is the factory one to which attention is attracted. It has every facility at its doors for shipping, a convenience to be appreciated when it is remembered that so many pianos are taken to the finishing factory at the New York warehouses.

From the tower, on a clear day, a fine view is had of New York and a goodly stretch of Long Island, with glimpses of a number of towns and other points of interest on both sides of the river.

A visit was first paid to the basement of the factory, wherein are situated the great boilers, engines and pumps, and where one gets his first idea of the complete equipment and the value of the plant.

The engine is one of the largest in use for a piano factory, and so nicely adjusted is it that, working at its greatest speed, not the slightest jar is felt in its own room. Two 200 horse power boilers are there—massive affairs, made especially for Sohmer & Co. by one of the greatest firms in

the factory itself are secured. Then down to the top floor for an inspection of the varnish room, where one can see the building up of the rims, with their twenty-two cross banded veneers and the wreat planks of veneers, each one-fourth of an inch thick. Here you get the information that some 600 cases are in various stages of preparation. Here, too, one gets a good idea of the reasons why the "Sohmer durability" has become a stock quotation in the trade, as one sees the extreme care in building up and examines the materials in construction. This first impression is strengthened by further examination of the other stages of manufacture.

There is such a variety of occupations on each floor that the visitor naturally singles out the principal work in construction with a consideration of special appliances for facilitating work. So on the fourth floor, where the reporter found the men putting up cases, was passed over quickly, the treatment of veneered work and presses for gluing attracting most attention. On this floor are ovens or rather hot rooms, in which veneers are given an extra treatment before they are put on, a precaution to secure the most complete dryness not found in all factories and only employed by high grade makers. On this floor great presses for gluing will catch the eye, enormous affairs that do the work most effectively.

On the third floor are bellying and fly finishing, the making of sounding boards, boring the holes for the tuning pins, and putting in actions. As said before, the various departments have special features in machinery, and on this floor a machine for boring tuning pin holes will attract attention. This works with an accuracy and precision that makes it especially valuable.

Along one side of this floor were a number of grands in very handsome wood, some of the mahogany being particularly attractive for its depth and richness. It may be said in addition that all the pianos now going through the Sohmer factory are very handsome, the veneers being the finest procurable.

The care evident in every other department was here also shown in the making of sounding boards, which, as

stage had been passed and they knew their actions were fully up to the standard for the test of their work. To secure these results experienced workmen and improved machinery were secured, the best materials, of course, being used. The results have been in every way satisfactory, and Mr. Sohmer ascribes no little of the increased popularity of the piano to the improved actions they are now using. The later grands have a patented action which insures the greatest elasticity and quickness of response, a feature of Sohmer grand pianos.

A discussion on the advantages of the factory, the aims of the company, and the success already won, developed the fact that many of the men seen at work had been with the company from 15 to 20 years, that it was a rule of the company to employ men as far as possible, using no boy labor save in the most insignificant capacities. About 200 men were at work in the factory at the time of the visit, and Mr. Sohmer says about 60 are employed in the Fourteenth street factory.

Another feature Mr. Sohmer impressed upon the interviewer was that all veneers used are sawed, none shaved. All cases are double veneered. Attention was directed to the quality of veneers, their beauty and variety, the designs of cases, the strength of the cases and the finish of all the work. This last point was one that had impressed itself upon the visitor. Another feature was the extreme cleanliness of the entire factory as shown in each department. The finish of each piece of work, the deft touches that supply that finish, the variety, the magnitude of the plant and the stock in construction all impress one with the idea that the Sohmer plant is one of the fully complete ones, one in which an exact system has been instituted, where standards are high and where there is an harmonious working of all elements. Time spent in the Sohmer factory can obviously be spent to the greatest advantage, and to dealers such a visit would be especially valuable and interesting. The factory is a model.

The pianos, too well known to be elaborated upon here, are but a reflex of that model, the result of high aims, abilities, capital and abundant facilities.

## STEINWAY SUIT DECIDED.

ON March 7 the Appellate Division of the Supreme Court rendered a decision in the suit of Henry W. T. Steinway v. Wm. Steinway and Steinway & Sons in favor of the defendants. The decision, which was read by Justice Barrett, is of such significance and so important in its rulings as to the actions of corporations that for the benefit of the many corporations in the music trade we present below its salient points:

This action is brought by a stockholder of the corporation of Steinway & Sons, in behalf of himself and all other stockholders, to compel the defendant, William Steinway, its president and one of its trustees and directors, to account for and pay over to the corporation certain profits alleged to have been illegally acquired through individual dealings with it. The corporation is joined as defendant because it refused to bring the action.

The following facts are either undisputed or are established by a decisive preponderance of evidence. In 1880 Steinway & Sons had a branch office in London which was not profitable. Its non-success was mainly due to the fact that the New York factories could not supply it cheaply enough with pianos and that those manufactured here were not suited to the English climate, neither the wood nor the varnish lasting well in the moist atmosphere. In 1880 matters were brought to a crisis by the rise of American money, which decreased the purchasing power of British currency, and by a serious strike in the New York factories, which made it impossible to furnish the London house even so well as before. In this emergency Theodore Steinway, William Steinway's brother, proposed to the stockholders that a copartnership be formed to establish a branch of the business in Hamburg, which could sell to the London house cheaper and, for its purpose, better instruments than had heretofore been furnished it, and which could aid and strengthen the New York house in time of labor troubles. In addition to these particular reasons, the extension of the business to Hamburg was manifestly desirable and advantageous. The risk, however, was considerable, and Theodore and William agreed to assume it personally, each supplying half of the capital. When the business became a success it was to be turned over to the corporation at cost prices. This plan met with the unanimous approval of all the stockholders, including the plaintiff.

The copartnership thus formed was known as Steinway's Pianofabrik. From November, 1880, when the Fabrik went into operation, until December, 1889, when it went out of existence, the corporation sold to it at certain special prices (of which the plaintiff now complains) such materials as it had occasion to get from this side of the water. Of these prices, however, plaintiff had full knowledge during the whole of the period. The Fabrik sold to the London house at from 20 to 45 per cent. cheaper than the prices at which the New York house had been able to consign the goods, and the London branch of the business quadrupled, and from being scarcely self-supporting became very lucrative. In 1889 Theodore died, leaving by his will the interest in the Fabrik and all patents taken out by him in Europe to the defendant, William Steinway. The latter thereupon fulfilled to the letter his agreement with the corporation. A meeting of the trustees was held on December 25, 1889, at which he submitted an offer to transfer the business to the corporation for the amount of the capital invested therein, as shown by an inventory annexed, the correctness of which was guaranteed.

In addition to other concessions, not necessary to mention, this defendant agreed to transfer to the corporation all patents, whether taken out in Europe or America. Of these the corporation had been a licensee, paying royalties thereon. This offer was unanimously accepted, all the stock being voted on either personally or by proxy. The plaintiff was present and made no objection. The minutes state that he participated in the discussion, but expressed no opinion upon the final vote. The arrangement was carried out, and the Hamburg house has ever since been part of the Steinway system. The offer contained the following provision:

11. All claims that Steinway's Pianofabrik of Hamburg may have, for commissions, spoiled or broken material furnished, or repairing Steinway & Sons' (New York) pianos in Germany or Europe, for making good Steinway & Sons' warranties, if not already booked and allowed by said Steinway & Sons, against Steinway & Sons, New York, and also all claims by Steinway & Sons, of whatever kind and nature, against "Steinway's Pianofabrik," if not already booked by said "Steinway's Pianofabrik," be forever cancelled and quit claimed to each other, on the consummation of Steinway & Sons purchase of "Steinway's Pianofabrik," under my within offer, by passing the resolution by Steinway & Sons' board of trustees at its meeting on the 26th day of December, 1889.

In his opinion Justice Barrett says:

1. We agree with the plaintiff that an officer and director sustains a trust relation toward the corporation, and that a trustee is prohibited from dealing individually with himself in his trust capacity. Such transactions are undoubtedly voidable at the option of the interested parties, whether fair or otherwise (Davose v. Fanning, 3 John., Ch. 351; Munson v. S. G. and C. R. Co., 100 N. Y., 353). But this general and wholesome principle is entirely inapplicable to the facts of the present case. The defendant, William Steinway, did not here attempt to represent both sides. He not only consulted the stockholders, but he dealt directly with them. They gladly assented to the enterprise, and fully sanctioned all that was contemplated and proposed. The enterprise was, in fact, a pressing necessity, inaugurated for their benefit and for the benefit of all concerned. The rule applicable to this state of facts was well stated by Follett, C. J., in Welch v. I. & T. N. Bank (122 N. Y., 177, at p. 189), as follows:

"If the contract so entered into is in all respects just as between the parties, and all of the shareholders and directors or trustees are competent to assent, and with full knowledge of the terms or the contract do assent and direct that it be made, it is binding on the corporation, and cannot be avoided by the shareholders." To the same effect (Hotel Company v. Wads, 97 U. S. 23, and Barr v. Pittsburgh Plate Glass Company, 17 U. S. Appeals, 121).

In thus dealing with the stockholders, the trustee is dealing with the collection of individuals constituting the corporation, and they may make any bargain they please with him, or permit any act which is not radically ultra vires. Even if the directors misapply the funds of the corporation, their acts in that regard may be cured by the unanimous consent or ratification of the shareholders. (Morawetz on Corporations, Section 625, and cases there cited.) So a transaction in which the directors have no authority to represent the corporation, because personally interested in obtaining an advantage at the expense of the corporation, may subsequently be ratified even by the majority, if the transaction was not in fact fraudulent or detrimental to the corporate rights. (Id., Section 690, and cases there cited.) If the shareholders may thus ratify illegal acts of the trustees, they may agree originally that such acts shall be lawful and

proper. And where they have done so the corporation cannot complain. That is precisely this case, and the only question therefore is whether the authorized enterprise was conducted fairly to the corporation. We have scrutinized the evidence on this head with great care, and our conclusion is adverse to the plaintiff's contention. The more the evidence is scrutinized the clearer seem the fairness and the correctness of the dealings between the corporation and the Fabrik.

The plaintiff claims that he did not consent to the system of charges made by the corporation to the Fabrik, but this claim is wholly without merit. His conduct is inconsistent throughout with any other than that he assented to this system and to these charges. Then, too, he participated in the resultant benefits of the system. During the whole period from 1880 to 1889 he accepted his dividends, which increased steadily from 6 per cent. to 18 per cent.—an increase due largely to the success which the Fabrik under this very system enabled the London house to achieve. His occasional expressions of dissatisfaction cannot weigh against such facts. The only definite and formal claim he made, with the exception of the formal demand which preceded the commencement of the action, was after Theodore Steinway's death, when he declared that the stockholders were entitled to be paid the amount of the decedent's profits in the firm. And it is significant that he dropped this claim on learning that he would receive as alegatee under Theodore's will more than could possibly come to him as stockholder. What he really wanted was not to repudiate the whole affair (it was too advantageous for that), but to get all there was in it legitimately, and then something that was not. He assented to the entire transaction, profited by its operations and resolved to retain its resultant benefits. These operations were not only just and fair in themselves, but they were directly and indirectly beneficial to the corporation and all its stockholders. The plaintiff therefore has no just cause of complaint.

2. The plaintiff is also concluded by the transfer of the Fabrik and of the other property which accompanied it. This transfer was the consummation by the defendant William Steinway of his original agreement with the corporation. All that the plaintiff now complains of was then, and had long been, known to him and every other stockholder. If any intention existed of assailing the bargain or of attempting to deprive the defendant Steinway of whatever incidental benefits he had realized under it, this was the last chance of asserting it. A cestui que trust is not, any more than another, exempted from the operation of those salutary rules of law which prohibit one from taking inconsistent positions with regard to a contract. If he decides to disaffirm an agreement made by the trustee, he must restore what he has received under it. (Duncomb v. N. Y. H. and N. R. R. Co., 84 N. Y. 190; Barr v. N. Y., L. E. and W. R. R. Co., 123 N. Y., 363.) If he learns in time of what has been done, he must make his election, like another, as to whether he will abide by the contract, and, if not, he may not receive benefits therefrom. As Judge Finch said in the Duncomb case of the rule permitting the judiciary to disaffirm (p. 199): "The rule was adopted to secure justice, not to work injustice; to prevent a wrong, not to substitute one wrong for another."

To permit the plaintiff here to benefit from the ownership by the corporation of the very valuable Hamburg plant, and the many other advantages surrendered by the defendant Steinway, and at the same time allow him to strip that defendant of every vestige of profit secured by the risk of capital and the labor of nine years, would be grossly unconscionable. It would, in fact, be a fraud upon the defendant William Steinway.

3. The corporation itself is also concluded by the release which accompanied the transfer. The opposition which resulted in this transfer provided for the cancellation of all claims of whatever kind and nature against "Steinway's Pianofabrik," that is, against those who constituted the Fabrik.

The context shows, it is true, that what was particularly in the minds of the parties was the book accounts. But there was no limitation, except where allowances had already been made upon the books. The words of release, save in this particular respect, are as broad as they can well be, and the intention that all other past liabilities of whatever nature should be wiped out is undeniable. No special reference was made to the claim which is asserted in this action, for the obvious reason that the possibility of its assertion was not contemplated. It would indeed have been an affront to the proposer of such a transfer to suggest that the mutual releases which were to accompany his generous offer should specify a claim which could only be founded upon his lack of integrity. If at that time there was any stockholder of the corporation ungrateful enough to contemplate such a claim he was sufficiently prudent to keep the thought to himself.

The views expressed render unnecessary a consideration of the plaintiff's delay in bringing suit, though the judgment might well rest upon the ground of inexcusable laches. Our decision, however, is based upon the demerits of the plaintiff's case. He has no independent equity, and that which he puts forward on behalf of the corporation is as weak as his own. As Mr. Justice Field remarked in Pneumatic Gas Company v. Berry (113 U. S., 322, at p. 327): "A court of equity does not listen with much satisfaction to the complaints of a corporation that transactions were illegal which had its approval, which were essential to its protection, and the benefits of which it has fully received."

None of the exceptions taken to the admission or exclusion of evidence deserve special mention. Upon the whole case there could have been no other just result than that which was arrived at by the learned judge at Special Term, and the judgment appealed from should, therefore, be affirmed, with costs.

This case has attracted much attention, and the decision will be of great interest to corporations.

## Big Damage Suit.

AN action involving a claim for \$84,000 has been commenced in the Supreme Court. The W. H. Johnson Company are the plaintiffs, and the Bell Organ and Piano Company defendants. The plaintiffs claim \$50,000 damages for alleged breach of contract. Plaintiffs alleged that defendants refused to carry out certain agreements, and also violated a contract by making Willis & Co. agents for the Bell pianos and organs. The defendants allege that the contract, if ever made, was entered into before the W. H. Johnson Company was organized, and therefore defendants are not liable. The defendants also counter claim \$35,000 damages, alleging that an agreement to sell 75 organs and 30 pianos had been violated. Pearson, Forbes & Covert are counsel for plaintiffs, and Harris, Henry & Cahoon for defendants. —*Halifax (N. S.) Mail.*

—A. G. Beattie, of Columbia, Pa., while delivering an organ to a customer a few days ago was thrown from the wagon on his head and received some very serious though not fatal injuries.

## TRADE AS WE FIND IT.

Newsy Squibs, Personal, Pertinent and General, Picked Up by "The Musical Courier" Reporters.

THERE is an undoubted improvement in business in all lines and all departments and a concurrent feeling of hopefulness in the trade. The spring trade is now due, and, though the tide has not set in as desired, there is enough improvement to warrant moderate hopes of moderate business for the next three months.

Factories visited during the past week were found busy, warerooms somewhat dull—a condition partly due to inclement weather.

Mr. N. M. Crosby, Freeborn G. Smith's urbane traveling representative, goes West this week, visiting the various Bradbury agents and making new ones.

Mr. John Ludwig, of Ludwig & Co., is expected in New York next week after a trip that has included the principal cities of the Northwest, middle West and South.

The new Camp & Co. factory (the former Behning factory) will not be fully in operation for about six weeks. Those connected with the enterprise and the Estey people deny that the factory force will be recruited from the Estey factory. Mr. Ernest Brambach, the superintendent of the Camp & Co. plant, will be the only one taken from the Estey plant, which needs all its force at present to meet the demands for the Estey piano.

Mr. N. B. Pratt, formerly a traveler for the Everett Piano Company, has engaged as traveling representative of the Schubert Piano Company. He has completed a first successful trip for the house.

The Fischer grand piano was used at the recent meeting of the New York School Teachers' Association, the solo pianist being Miss Jessie Shay.

C. Bruno & Son have purchased outright a large portion of the stock of the American branch of Paul Stark and will dispose of the balance on commission.

Mr. W. R. Farrand, of the Farrand & Votey Organ Company, sailed on Saturday for Europe by the Kaiser Wilhelm. He will remain abroad for some time. On the same steamer were Mr. Ferdinand Mayer, wife and son.

Mr. P. J. Gildemeester, of Gildemeester & Kroeger, left on Saturday for a Western trip. Mr. Geo. Clay Cox, of the house, is in the Central States and Mr. F. E. McArthur is covering Pennsylvania this week. Each is doing very satisfactory business.

Notification to the trade has been given by the A. M. McPhail Piano Company that it is now occupying its new offices, warerooms and factory at 736 Washington street (opposite Hollis street), Boston, and that in future all business will be transacted from that number.

During the first week of March the Blasius Piano Company shipped six carloads of pianos to various parts of the Union, this being the largest shipment since the Blasius Piano Company has been located at Woodbury, N. J.

The Augusta (Ga.) Herald, of recent date, makes appreciative mention of the firm of Thomas & Barton, in that city, claiming it to be the finest in the South.

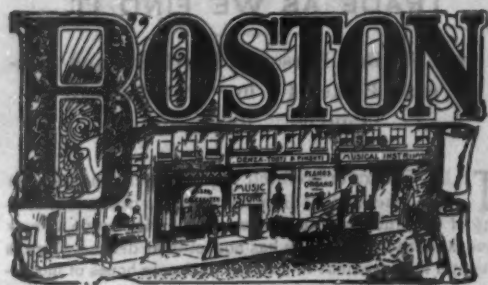
Among the visitors to New York the past week was Mr. Gerhard Heintsman, a piano manufacturer, of Toronto, Canada, whose instruments hold a high position in the Dominion. Mr. Heintsman makes frequent visits to New York, on which he combines pleasure with business.

We have seen and tested some of the new Leckerling pianos, and find them of an excellence that will without doubt secure for them considerable popularity. They are sold at a very reasonable price, are fine looking, and the musical qualities are so far in advance of the host of low priced pianos now on the market that we can predict for them a staple position in the trade.

Dion E. Woolley, for the past two years with F. A. North & Co., Philadelphia, has taken a position with Estey & Bruce. Mr. Woolley is an office and advertising man of experience and ability.

Mr. Bernhard Shoninger, of the B. Shoninger Company, New Haven, accompanied by his wife, is at Lakewood, N. J., for a few days.

Richard Ranft sailed for Europe on Thursday morning last by the steamer Columbia. He expects to remain abroad several weeks, and will attend to the adjustment of his father's European estate.



BOSTON OFFICE THE MUSICAL COURIER,  
17 Beacon Street, March 7 1896.

SIX stormy days in one week, with lakes of slush and mud at every street crossing, are sufficient to deter the most persistent of shoppers from venturing out, consequently retail business has suffered this week to a considerable extent.

As for the wholesale, it is a curious fact that while February was an unexpectedly good month, March came in like a lamb as far as orders were concerned. Several firms did double the business in February that they did for two previous years. But so far March has not kept up that average.

Letters of administration have been applied for to settle the estate of the late John N. Merrill; his father-in-law, Mr. S. D. Smith, to be appointed administrator, as seems proper and right. Besides the piano business, Mr. Merrill left a life insurance of \$7,000.

Negotiations are pending with some Boston parties for the continuance of the Merrill Piano Company, they acquiring by purchase the right to the name, &c. The final arrangements cannot be carried out until an administrator is appointed, which will be done in the first week of April. In the meantime the factory is running right along and business continues at the warerooms.

A. H. Stuart & Co. have just shipped their first pianos, the very first one going to Mr. John Stuart, a dealer in Newport, Me., and father of Mr. A. H. Stuart.

Their factory is now in good running order, the two upper floors of the building at 107 West Canton street having been put in repair, partitions run up wherever necessary; a varnish room, a stock room, private office, with large spaces where the actual building of the pianos is done, having been most conveniently arranged for the carrying out of the work.

The first pianos were shipped on February 24, and now there are nearly 50 instruments in every stage of completeness or rather incompleteness.

Mr. Stuart has drawn a new scale for this piano and has made several changes of his own invention that he considers will add to the quality of the piano. The name of the piano as shown on the fallboard is "Stuart."

Already several dealers have taken the agency of the Stuart piano and next week the company will start a traveling man out on the road.

Mason & Hamlin have just sold to Miss J. A. Wells, of Beacon street, for use in her school a Mason & Hamlin grand, which is for use in the drawing room only. Every Friday evening a musical is given in the school, the drawing room being filled with guests to the number of about 250—a large number to be seated in one room of a private house.

The Æolian Company is to give two concerts during this month, one in the afternoon, the other in the evening. Miss Gertrude Franklin, Miss Lena Little, Mr. P. A. Tirindelli and Mr. Schuls have been engaged to appear. All the accompaniments for the singers are to be played on the Æolian—in fact the concerts are to be modeled upon those recently given by the company in New York.

Mr. P. H. Powers was at home two days during the present week, suffering from a severe cold. He is, however, again at the office, looking well and hearty.

Mr. E. W. Furbush arrived home on Thursday from a month's trip. He says that he had a very pleasant trip, found the Briggs agents most enthusiastic about the piano and they are all looking for an improvement in business in the near future.

Mr. J. V. Steger, of Chicago, and Mr. J. A. Norris, of New York, have been in town this week.

A wareroom has just been opened in this city at 122 Boylston street by E. A. Green & Son, of Lynn. They will be the agents for the Blasius piano in Boston and vicinity. Owing to illness there has been delay in getting the wareroom in order, but probably by Monday young Mr. Green, who is to have charge of the business, will be

able to be here permanently. The room is up one flight and has a pleasant outlook over the Common.

A recent visitor to Tremont Temple writes as follows about the organ built by Jesse Woodberry:

"The scaffolding is still standing at the farther end of the hall where the organ is being put in position, and the decorations are not yet completed. Only the framework of the platform is at present in position, but that serves to show how it may be extended by means of a movable platform, which slides under the main platform, and may be drawn out, thus almost doubling the platform space. Back of the platform there is to be a screen of oak, above which will be the choir gallery inclosed by a balustrade of oak. This gallery is also in a semi-completed state. But the organ case above, inclosed by the large coffered arch previously mentioned, is in place, and although somewhat hidden by the scaffolding in front makes a most imposing show. It is built of iron and plaster, and is absolutely fireproof. The blowing machinery, where fires so often start, is in a separate room to the left of the organ loft, and all the woodwork about the organ is painted with what is known as fireproofing paint. The whole structure is apparently supported by large brackets, which project from the back wall, and from these spring ornamental Corinthian columns supporting a lofty pediment, with slender pilasters at the sides. The organ pipes will be adorned with painted decorations. The columns, pilasters and pediment, as well as the arch, are done in white and gold, picked out in various colors. The walls of the choir gallery and arch, and also the walls on either side of the arch and those at that end of the hall, are faced with Sienna marble, which is further carried up in pilasters, with gold caps, all around the hall."

A small company was invited one afternoon recently to hear the first performance in Boston of the new pneumatic attachment for the piano which the Wilcox & White Organ Company, of Meriden, Conn., has placed on the market. This invention is not an automatic attachment in the ordinary sense. By the use of the same principles on which the "Symphony" organ is built, the inventors have succeeded in placing the mechanical part of piano playing in control of the performer. The music, which is inserted under the keyboard, releases the pneumatic action, giving varying force of percussion as required. The time and expression stops are conveniently situated below the centre of the keyboard. A small mirror gives full view of the roll and shows the expression marks of the music as it is gradually revealed. The same music rolls used on the Symphony can be used on this piano attachment. The entire mechanism can be attached to any upright piano at comparatively small cost. The Wilcox & White Organ Company claims for its invention that it will cultivate a taste for the higher class of music among those who confine themselves to popular music, because of the labor required to master the technique of the better music.

The wife of Mr. E. N. Kimball, Jr., is seriously ill with diphtheria, and Mrs. E. N. Kimball, Sr., is also reported very ill.

### Emerson.

MR. GEORGE M. WOODFORD, whose engagement as traveling representative of the Emerson Piano Company was announced last week, is making a preliminary trip through New England, on the completion of which he will enter on more extended tours.

Mr. Woodford spent a week in the Emerson factory, familiarizing himself with the styles and going over the wholesale business of the house with Mr. Payson. Mr. Woodford will do the traveling for the house in the future, covering their important centres the country over. He is particularly well equipped for his new duties, having had a wide experience in the wholesale trade. He adds to his experience ripeness of judgment and a singularly attractive personality, qualities that have been no small factors contributing to his success. A most enviable

record may be predicted for him in his new position, for he starts out with the solid support of his house and with instruments of wide popularity.

The new second piano to be placed on the market by the house will be ready for the trade in about six weeks. For the present but one style will be made, 4 feet 8 inches in height,  $7\frac{1}{2}$  octaves, and modern in design and construction. The first lot is now coming through the factory and is in every way satisfactory to the makers, who believe the new instrument will be an immediate and popular success with the trade. Already sufficient orders have been received to keep them busy for some time.

### The Singer of Chicago.

MR. J. V. STEGER, of Chicago, has completed a general business trip, covering large Eastern and Western trade centres, in the interests of that interesting piano, the Singer; and while this item of information has been published and asserted and reasserted and the fact noticed that much success has attended his mission, yet full justice has not been done to the Singer itself, for it was the Singer piano, its price and the relative merit of the pianos as compared with the figures that enabled Mr. Steger to make the commercial hit accomplished by him.

The Singer is made on strict commercial principles. The Singer Piano Company, fully and amply provided with capital, and making a large number of pianos and having commonsense business men at its head, purchases material at the most favorable prices, and in general produces its pianos at a minimum expense outside of the factory cost of production. At the price there is no piano to-day in the market that can excel the Singer in either its tone or its appearance or its finish. For the dealer the Singer also furnishes the additional guarantee that its manufacturers are absolutely reliable and responsible.

On these bases the dealer can push the piano with complete safety, for it is not only made to stand like a rock, not only made attractive to the eye, and in general so built as to be sold with the least friction, but behind it is a solid concern financially, which will support the dealer in any honest claim that demands protection.

If it has become necessary to handle pianos at lower prices than formerly, if it is necessary to meet competition with goods at a price that will bring and hold and satisfy trade, then it becomes also necessary for the dealer to find the best the market can offer at that price, and the dealer in justice to himself must investigate the Singer. It will be found one of the important of the many new factors that have entered the piano trade in recent years. The office of the Singer Piano Company is at the north-west corner Wabash avenue and Jackson street, Chicago, where specimen Singer pianos are always carried in stock. Those who cannot visit the warerooms would do well to communicate with the company if they desire any territorial rights to handle a piano which is sure to become one of the most popular in the trade.

—W. M. Plaisted, traveling for Brown & Simpson, Worcester Mass., was in Cleveland on Monday.

—Mr. Otto Braumüller, president of the Braumüller Piano Company, of New York, was in Cleveland on Sunday and Monday.

—The grand jury at Fairfield, Ia., has brought an indictment against J. F. Gregson, of that city, for embezzlement of \$300 from James A. Quest, the Burlington dealer.

—Committees have been named of the various trades of Cleveland, Ohio, to co-operate with the general centennial committee, under whose direction the city's 100th anniversary will be celebrated in July and August. The committee of the music trade consists of Henry Dreher, G. T. Wamelink, H. E. McMillin and A. D. Coe.

—The proposition made by the Board of Trade of New Brunswick, N. J., to the Muehlfeld & Haynes Piano Company, to locate their factory in that city, as recently noticed in this paper, was not of sufficient importance for earnest consideration. Unless more favorable terms are proposed Muehlfeld & Haynes will remain where they are.

FOR SALE—Two two-wheel piano drays for sale with harness. Will sell for a very low price. For particulars address A. Timreck, 344 West Thirtieth street, Chicago, Ill.

## SIEVEKING

writes as follows  
regarding the

### MASON & HAMLIN PIANO:

Gentlemen—I have never felt so confident while playing in concerts as since I have had the opportunity to have a Mason & Hamlin grand under my hands. Since first coming to America, and in all my European tours, I have never played upon a piano that responded so promptly to my wishes. The tone is liquid and carrying, the equalness of sound is perfect, and any effort I ask this beautiful instrument, whether legato, staccato or delicacy of tone, it responds faithfully. I can assure you that I have never known any piano that could stand such severe test as playing in several concerts upon the same instrument and keep in tune, notwithstanding moving around and change in temperature. You have solved the problem that others have long tried in vain, and I call myself fortunate, at least, to have found the ideal piano.

Very truly yours,

MARTINUS SIEVEKING.

## Mason & Hamlin Co.

BOSTON.

NEW YORK.

CHICAGO.

A NEW

... Vose ...  
STYLE.

.. One that  
.. Speaks  
.. For itself.



.. And  
.. Commands  
.. Attention.

Vose & Sons  
Piano Co.,

174 Tremont St., BOSTON.



CHICAGO OFFICE THE MUSICAL COURIER,  
226 Wabash Avenue, March 7, 1895.

**A**FTER the recent storm there seems to have come a lull, and the music trade of Chicago has quieted down to an almost normal standard.

That things are quiet cannot be denied, but it cannot be said that business is dead by any means; in fact, February kept up to the promise indicated by the January business, and in some cases was much better. The failures and receivers' sales do not seem to have affected business in this neighborhood to any extent; the sale of three or four hundred pianos at cut prices cuts no figure here, nor do we believe that it would in much smaller places than Chicago. For the encouragement of the whole trade it is only necessary to reiterate that the number of pianos in use in this country is hardly a beginning of the natural requirements of the country as it is now, not to speak of its natural growth. There are some concerns, who are taking this view of the matter, who are not permitting the grass to grow under their feet, but are pushing their business with the same energy that has characterized their movements in the past; these are the houses that will succeed, and some of the most prominent of this class are right in this city.

#### American Conservatory of Music.

Mr. J. J. Hattstaedt's American Conservatory of Music, located in the building corner of Wabash avenue and Jackson street, formerly known as Weber Hall, will be removed to the Kimball Building on May 1.

#### Chase Brothers Piano Company.

The branch house of the above named concern, under the management of Mr. F. D. Freeman, did double the business in February this year that it did in the same month last year. On the authority of the same gentleman, we state now that the house will be run for at least the length of its lease of the present premises, and furthermore there has never been any intimation from those in authority that they have any idea of closing the doors of their retail warerooms in this city.

#### Mr. Steger Returned.

Mr. J. V. Steger returned from his Eastern and Southern trip on Friday, which proved to be a most successful one. He sold pianos in every place visited, with one or two exceptions. There is no pessimism about Mr. Steger; he believes in the country and its recuperative quality. He knows business can be done when the right line of goods is produced, *i. e.*, what the people and the dealers want and when business is pushed, consequently he is doing business because he is doing just these two things.

#### The Camp-Decker Rumor.

This rumor, to the effect that there is a syndicate being formed in this city to purchase the Decker Brothers business, has probably reached New York before now; but, so far as can be learned from those who would be likely to know if such a move were being considered, there is nothing in it. Mr. W. C. Camp, whose name was mentioned in connection with the rumor, has been away and was still absent when the subject was broached. This does not settle the matter, it is true, but, as was said previously, nothing looking to the formation of such a syndicate can be learned from either Mr. I. N. Camp or Mr. W. E. Camp.

#### Schaff Brothers Company.

Mr. George T. Link, the president of this company, reports February business as excellent, with good prospects ahead.

#### Lyon & Healy.

This concern is receiving the heaviest mails in the history of its business. It also had in February the largest small goods business, with the exception of the same month in 1892. Their sheet music and book business showed a large increase over previous years.

#### Change in the Schiller.

There is little doubt that Mr. A. L. Jepson has sold out his interest in the Schiller Piano Company to Mr. Jones, of Oregon, Ill. Mr. Jones was the principal owner of the concern, and the interest so acquired was probably only a small part of the whole. The rumor that Mr. Jepson has acquired an interest in some Chicago concern has so far not transpired, but the house mentioned as being likely to secure him is the House & Davis Piano Company. Mr. Jones was in town this week and was talking with one of our young and bright piano men with a view to interesting him in the concern.

It must be understood that Mr. Jones is not a piano man, but a large merchant of the place, with various other interests.

#### Stole the Piano.

A man known as Lee McDonald called at the house of Mrs. Lola M. Miller, No. 1004 Jackson avenue, February 27, and told her he had been sent by her husband to take her Chickering piano to a music hall, where it was to be used at an entertainment. He paid Mrs. Miller \$3 for the use of the instrument, which he promised to return next day. When Mr. Miller went home that night his wife spoke of the piano and Miller was surprised, as he had given no order that it should be removed. Both surmised that they had been the victims of fraud. After waiting several days Mr. Miller swore out a warrant before Justice Spits for the arrest of McDonald. Constable Vaughn could not find him, and heard that he had left town. —*Kansas City Star.*

This is not any worse than the conduct of piano manufacturers in advertising in trade papers that have no circulation. Mrs. Miller is just as smart as they are.

#### How Old?

Mr. Harry Clambake says the Steinway pianos are popular in Philadelphia because the whole fire department played on them. All laugh now; this is no chestnut. It is reported that when Eve told that story to Adam he replied, "Great Scott! how old!"

#### Trade Dinner.

The periodical trade dinner took place at the Auditorium to-night. Outside of the members of the association no person of importance attended.

#### Personals.

Mr. James R. Mason, of the Sterling Company, of Derby, Conn., passed through Chicago on Wednesday last on his

way to St. Paul and Minneapolis, Minn. He is expected to return to this city in a few days.

Mr. Louis Dederick, the receiver of the Manufacturers Piano Company, is in New York on a visit of inquiry. He is expected back Monday.

Henry B. Fischer left here on Wednesday night for California via Kansas City and Denver. R. S. Howard left on the same evening for California via St. Paul, Helena and Portland.

Mr. Otto Braumuller was in town, left for a short trip, and will be back soon.

Mr. E. Ambuhl left this week for Milwaukee, St. Paul and Minneapolis. From there he will work his way south to New Orleans.

Mr. J. K. M. Gill, formerly manager of the Mason & Hamlin retail warerooms here, has sold the three shares of the capital stock of the company he held to Mr. E. P. Mason.

Mr. C. A. MacDonald, of the Pease Piano Company, has just returned from a successful brief Western trip.

Mr. E. R. Matthews, the president of the W. P. Curtice Company, of Lincoln, Neb., who has been here this week, says prospects are much better for business in his locality, but he has been really astonished at the amount of trade his house has been able to do during the winter months and the percentage of cash transactions.

#### In Town.

Besides those mentioned previously are the following named gentlemen: Mr. H. J. Raymore, of Erie, Pa.; Mr. Clarence Wulsin, of Indianapolis, Ind.; Mr. Robt. Widemann, of New York; Mr. D. Roy Bowlby, of Rock Island, Ill.; Mr. Buchanan, of Buchanan, Swift & Co., of Danville, Ill.; Mr. R. F. Brandon, with Ivers & Pond, of Boston, Mass.; Mr. C. H. Edwards, of Dallas, Tex.

—E. G. Sparks will open warerooms at Cumberland, Col.

—Van Tassel & Hinman is the name of a new music firm in Clyde, N. Y.

—C. F. Hancock, the Syracuse dealer, has gone to the West Indies for his health.

—A. W. Orton has opened warerooms in Livingston, Mon., and handles the Kimball.

—The John Church Company will shortly open a branch store in Chattanooga, Tenn.

—The store of S. C. Rosenberg, Baltimore, Md., was damaged by fire recently, the loss being \$500.

—Fire in the River street block, Salamanca, N. Y., did about \$1,000 damage to the store of F. C. Bates.

—G. Behrens and Joseph A. Miller, under the firm name of Behrens & Co., will open warerooms this month in Duluth, Minn.

—The Westfield Music Company, of Springfield, Mass., has removed to new quarters in the Waterman block.

—Mr. D. Edgar Kern, formerly with James Bellak's Sons, in Philadelphia, has engaged as salesman with the Estey house in that city.

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**"Von" Jenney This One.**

THE Cincinnati Times-Star of February 18 publishes a sensational item on an interesting episode that occurred at Covington, Ky., across the river from Cincinnati. It reads as follows:

The Covington police are investigating a sensation which has been brewing for several weeks, involving Joseph Von Jenney and Joseph Ebelhard, brothers-in-law.

Von Jenney is thirty years old and lives at 1712 Greenup street. He is employed as Mexican agent for a New York piano company.

Ebelhard is twenty-eight and is employed as bookkeeper for Oppenheimer & Co., of this city.

Von Jenney married Ebelhard's sister about four years ago. The trouble between the brothers-in-law

**ORIGINATED ABOUT A PIANO**

transaction and a letter written to Von Jenney's wife.

Von Jenney became so angry that he sent his secretary, Urbahn Childers, with a demand for satisfaction to Ebelhard, Monday even-

ing at the Latonia Hotel. The proposition was submitted that Ebelhard might choose weapons or have the privilege of choosing

**THE "BLACK BALL" CODE.**

the one drawing the black ball from a bottle being expected to put himself out of the way.

Ebelhard refused to accept the conditions, and Childers said he would see him again. Ebelhard reported the matter to Chief of Police Pugh.

Von Jenney is alleged to have stated that he is undecided whether or not to accept an apology or retraction.

Childers was seen, and admitted that he delivered the message to Ebelhard, who later acknowledged that he had received it. When asked what he would do about the matter, he said: "I will not accept it in a million years."

We have heard of a Jenney, a piano man in Kentucky, a stylish looking chap who claims to be a piano repairer, tuner, salesman, &c., who has been ruining pianos by the

wholesale in that section, but this Von Jenney must be a newcomer.

We also heard of the Jenney, the piano man in Kentucky, who hired a pew in a church and sent the bill to Muhlfield & Haynes for collection. Hence, that firm may be able to tell us whether Von Jenney, of Covington, is any relative of Jenney.

The business of Corey Brothers in Providence will be conducted in future under the name of the Kimball Music Company. New ware-rooms will be opened in Weybosset street.

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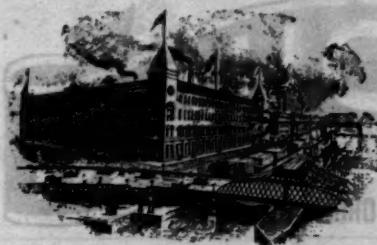
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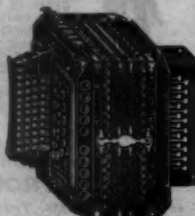
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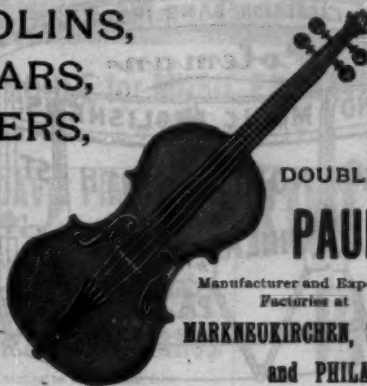
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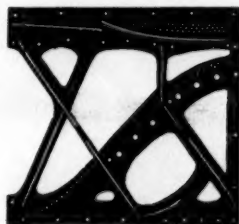
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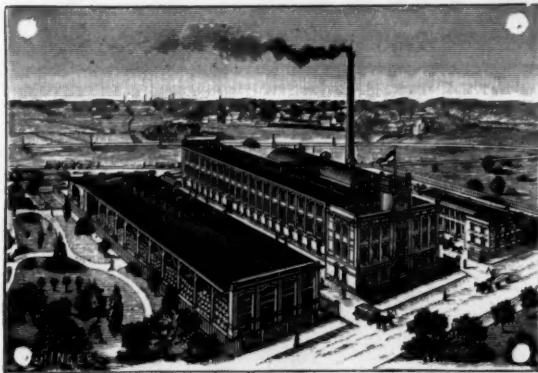
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